



VOL. I.

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CORRESPONDENCE.

Matters at Home and Abroad.

[CORRESPONDENCE OF THE COURIER.]

NEW YORK, October 13, 1880.

T-O-NIGHT an important musical change in Gotham will be effected. Rudolph Aronson will no longer brandish the conductor's bâton in the Metropolitan Concert Hall, as he has heretofore regularly done; but in his place will be seen the more familiar and capable director, Theodore Thomas. The managers of this place of amusement have made a wise decision, and will reap a rich future harvest from the change. Thursday nights, as at Koster & Bial's, are to be dedicated to the performance of the higher class of works, a complete symphony being included in the programme. On Tuesday nights selections from symphonies, overtures, and lesser works by the chief composers will be rendered. Other nights will be given up to lighter works, such as operatic overtures, waltzes, &c. It is not, however, so much through the plan that more than ordinary success will be attained, but through the name and influence of Mr. Thomas. Performances are very certain to be given of a much superior order to any of those which have as yet been heard in the hall since its inauguration. Thus far, well. But will native talent receive more encouragement by the change that has been brought about?

Everything seems to promise well for the opening night of Italian opera at the Academy of Music next Monday. Fashionable people are dying for that day to appear; but in a week the feeling of novelty will have disappeared, and only ordinary interest will be taken in Mapleson and his company, until the production of "Mefistofele," when another momentary ripple will be experienced, only to die out again after the first representation of the opera shall have become a thing of the past. Thus must it ever be with those who consider music in any other light than that of a serious and elevating art. The true lover of music has no desire for novelty for only its own sake, but always enjoys a good performance of a good work.

Speaking of Italian opera I see that there has been a "little earthquake" at the Teatro Falero, Atene. It occurred at the last performance of the summer season. The management had announced a representation of "La Fille du Tambour Major," in which Signora Lassalle was set down for the part of *Stella*. Moreover, the announcement promised the electric light for that night, and for these extra attractions raised the price of admission. It seemed that the worthy public of Atene knew that the eminent cantatrice was not in good health; but it did not have any idea that the entire part would be left out. There was, therefore, no little astonishment and indignation felt by those who had paid their way into the theatre, when, after having waited patiently a whole hour after the time specified for the commencement of the performance, without anything being said about it, an attempt was made to begin at the third act—the last in the opera. The crowd of spectators, sitting in obscurity, arising from the electric light, which shone conspicuously by its absence, began to murmur ominously. Some one of the management tried to speak to the people, but they cried: *Basta! Basta!* (Enough!) Finally, the representation began, and finished with personages half in costume and half not, or dressed in a manner utterly at variance with the parts they were personating. Added to these unusual and ridiculous surroundings were the insults and gibes of the audience directed at the performers and their costumes, and, to cap the climax, the inculpable first cause of so many misfortunes swooned away, and departed in the morning for Marseilles, although there was a great desire to hear her again. Here endeth the recital which is given for the benefit of impresarios here and elsewhere,

for whom a "little earthquake" may yet be in store. The risks and troubles of managers are so great, that they deserve the sympathy beforehand of all music lovers.

It is no doubt because of such happenings that numerous theatres remain closed, because the risks which impresarios have to run influence many of them to let well alone, and these stand aside to view the ruin of others with greater boldness, but proportionate ill luck. Among Italian theatres which are now without a management for the coming winter, are the Sociale, Mantua; the Concordi, Padova; and those of Bergamo, Lodi, Crema, Novara, Bari, &c. This partial list shows that unsuccessful managers can be counted by the hundreds, and like all who have failed welcome to their ranks every new "unfortunate." Another name for theatre is "hazard." Very recently, at the Concordia Theatre, Cremona, a calamity was only avoided by a hairsbreadth. The petroleum in a lamp took fire. The brightness, the odor and the smoke frightened the audience, which began to make good its escape. What might have happened it is hard to say, unless, fortunately, the burning lamp had been quickly removed from the theatre, and thus a general stampede of human beings prevented. With such unforeseen occurrences are managers surrounded, and yet everybody envies them! Mapleson, Grau, Strakosch and others of that ilk ought to be canonized and not reviled, as they occasionally are. They have become martyrs for a good cause. If they triumph they are applauded; if they fail they are scoffed at! Such is the reward of perseverance.

America must do things on a big scale or not at all. But often old countries get up monstrously large affairs. For instance, on the occasion of the military feast in Berlin, two Zapfenstreich were given, at the first of which 1,200 executants, gathered from various military bands, took part, and 1,500 at the second. The effect produced by a band composed of so many excellent players, can better be imagined than described. Such bass passages as are included in Meyerbeer's first and third "torchlight dances" would almost raise the hair off one's head, rendered by the mass of bass instruments congregated. It is well, now and then, for such abnormal performances to take place, if only for the purpose of proving that there exists no real necessity for them.

The musical festival which is contemplated to be held here in May next promises to be more than an ordinary success, according to public and private reports. The expense incident to such an undertaking is one of the most important elements to be considered, and yet only \$20,000 has been adjudged necessary for the festival to be carried out properly, which sum is not large when everything connected with the idea is carefully considered. Half of the amount is said to have been subscribed, the other half should be shortly. The chorus is divided into six sections, each having weekly rehearsals. Dr. Damrosch, the able director, has now an opportunity to exhibit the height to which he is capable of soaring. A pronounced success must be obtained if his reputation as a conductor is to be substantially increased, for a *succès d'estime* only would detract from his already acquired fame. Dr. Damrosch has had enough experience in directing large vocal and instrumental masses to warrant the public in expecting from him the best work capable of being developed from the huge body of performers that will be subjected to his teaching before and final generalship during the festival. An unequivocal success will bring him high honors, if not directly profit.

Next month really begins the season of classical concerts. The present month is only an introduction to the serious and productive part of the season, exactly as May is generally the tail end of it. Seasons succeed one another, and the musical taste of the city continually grows. With a broader taste on the part of the public,

and more frequent opportunities for orchestral performances, native and resident talent must come to be recognized and encouraged. Such composers as Boie, Brandeis, Bristow, Bartlett, Buck, Mueller, &c., will not have to beg or wait for two or three autocratic conductors to examine their works and then refuse to play them on the general though unreal ground of the public's indifference to new compositions by those who are fellow-citizens, however excellent these compositions may be; but all such thorough and earnest musical toilers will find the reward they truly deserve. When this time comes, America will have native conductors. Now we are being educated and led by foreign magnates, whose prejudices are only the result of their birth. CHRONICLER.

Notes from Elmira.

[CORRESPONDENCE OF THE COURIER.]

ELMIRA, N. Y., October 9, 1880.

MARY ANDERSON played "Evadne" here last Monday night to a \$1,200 house. Her support was good and the play gave general satisfaction. Mr. Levick as *Colonna* and Robert Downing as *Ludovico* were especially fine.

Edward Dickinson, organist of Park Congregational Church, gave a piano recital at the piano warehouses of Frost & Longstreet last Saturday, October 2. He was assisted by Mrs. M. E. Gibson, of this city, who sang her two solos in a pure and finished style. Mrs. Gibson has improved very much of late. She has a good natural voice, pure and sympathetic in tone, and true in intonation; and outside the ranks of the professionals there are few that can equal her.

Mr. Dickinson showed himself a careful player and earnest student, with a clear and elastic touch, good execution and appropriate expression, but his playing did not touch the feelings; it was cold and cheerless. The Overture to "Egmont" seemed rather out of place at a piano recital. I annex herewith the programme:

1. Overture to "Egmont".....Beethoven
2. Gavotte, "from the 'cello suite in D'".....Bach
3. "To be Sung on the Water".....Schubert
Mrs. Gibson.
4. Three Impromptus.....Schubert
5. Rondo in E flat.....Hummel
6. "I Dreamt".....Schira
Mrs. Gibson.
7. Norwegian Cradle Song.....Kierulf
8. Novellette in F.....Schumann
9. Romanza in F.....Rubinstein
10. Valse Caprice.....Rubinstein

"I. GREENER'S SOFT PEDAL ATTACHMENT."

I noticed an article in a recent number of a New York weekly paper that does great injustice to I. Greener, the piano manufacturer of this city. The article in question has evidently been written by one of the leading piano manufacturers of New York city, who does not believe in any inventive genius outside of London, Paris or New York. The writer speaks of Mr. Greener as a "small piano manufacturer much given to mechanical speculation and experiments." I do not know the number of instruments manufactured by Mr. Greener per week, but this I know, that all his instruments find a ready market and give good satisfaction. He has made a great many experiments, but they have resulted in useful devices of great benefit to the manufacturers and the public, some of the former have lost no time in adapting them to their own instruments, and in their eagerness they forget entirely the inventor and patentee. Now, that Mr. G. has taken steps to enforce his rights, a certain person claims C. Montal, of Paris, to be the inventor of this "Soft Pedal Attachment," and that an article in the New York Tribune of December, 1866, verified the fact that Steinway & Sons were using this new improvement. This may all be right so far as these parties are concerned. They may act in good faith, but Mr. G. has assured me that he ex-

perimented on his "Soft Pedal Attachment" in the years 1859 and 1860, two years prior to Mr. Montal's patent exhibited in pianos at the London Exposition in 1862. Mr. Greener has now a piano in this city which was made in 1859 or 1860, and which has this improvement in it. He has made pianos in Europe since the year 1840, but having never met with anything similar to his invention, he applied for a patent in 1869, and the same was granted. In one thing the writer of said article is correct, the invention is of European origin.

WM. C.

Milwaukee's Musical Society.

[CORRESPONDENCE OF THE COURIER.]

MILWAUKEE, Wis., October 10, 1880.

THE past week has been barren of musical events; but I have received the full programme of the Musical Society for the season, and append it here as being more important than anything else I can offer. The following circular is issued with the programme:

With the coming concert season the Musical Society begins the thirtieth year of its existence. It will endeavor to furnish its members proof, in the selection and execution of compositions, that it is still possessed of enthusiasm for the cause it has served over a quarter of a century, and will strive to attain the highest aims in fostering taste for the musical art. The society, for this purpose, needs more material assistance from the music-loving people of the city than it at present receives. The member list must be considerably enlarged to place the society in position to realize the increased artistic perfection expected of its performances.

We, therefore, request you to sign your name to inclosed postal card and mail it as addressed. You will in this manner express your desire to become a member of the society, and signify that you are willing to pay the sum of \$2.25 as quarter-annual dues, securing for yourself and one lady admission to all regular concerts of the society.

EUGENE LUENING, Director.

H. M. MENDEL, President,

WM. BIERBACH,

G. W. GROSSENBACK,

Committee on Music.

PROGRAMME FOR THE SEASON.

First Concert.—Friday, October 22, 1880.

Symphony by Joachim Raff, "Im Walde" (In the Forest).

(First Time.)

Scenes from "Golden Legend."—Prize composition by Dudley Buck, for Soli, Chorus and Orchestra.

First Soiree.—Tuesday, December 7, 1880.

Second Concert.—Friday, January 28, 1881.

"Odysseus," for Soli, Chorus and Orchestra, by Max Bruch.

Second Soiree.—Tuesday, March 15, 1881.

Third Concert.—Friday, April 22, 1881.

"Elijah," Oratorio by Mendelssohn, for Soli, Chorus and Orchestra.

The mixed chorus is composed of 120 members. The grand orchestra will number 60 performers.

Members have free admission to the general rehearsals.

Herne's "Hearts of Oak" has been running the whole week at the Opera House, to good houses. The Lingard Burlesque Company also played at the Academy. Nothing of importance is announced for next week.

F.

Progress in Richmond.

[CORRESPONDENCE OF THE COURIER.]

RICHMOND, Va., October 10, 1880.

AT St. Peter's Cathedral (Catholic), on Sunday, October 4, the new organ erected by Pomplitz & Co., of Baltimore, was opened for the first time, and proved entirely satisfactory. The music for the occasion consisted of selections from "Mozart's Twelfth" and "Haydn's No. 3" masses. A strong quartet accompanied the organ, and all present expressed themselves as delighted with the rendition of the music. This organ is the first which Messrs. Pomplitz have ever erected in the South, and will surpass any instrument of its kind in the city. It has two manuals and a pedal. Compass of manual from CC to C 4; compass of pedal, from CCC to D. The great manual contains 13 stops and 964 pipes; the swell manual, 11 stops and 754 pipes; the pedal, 4 stops and 108 pipes; accessory stops, 4; pedal movements, 6. Total, 32 registers, 1,826 pipes, 6 pedal movements, and balance swell pedal, and wind indicator for organist.

The Mozart Association has completed its full membership, 500; and since the inauguration of opera series finds itself cramped for room. At the last meeting of the board of directors, a committee of five was appointed to prepare a plan, to be submitted to the association, for the purchasing of a lot, and the building thereon of an opera house. At the musicale of the association on the 7th inst., Mr. and Mrs. Pierre Bernard appeared in "La Traviata," and were warmly received.

The repairs to the theatre have been completed, and Richmond can now boast of one of the neatest and prettiest theatres south of Philadelphia. The season has

opened well. Smith & Mestayer's Tourists came for four performances on September 27, and played to good houses. On October 4 and 5, the ever popular Frank Mayo appeared in "Van, the Virginian," and "David Crockett," to large audiences. Ford's comedy company stopped here on 9th inst., en route for Baltimore, and gave one performance of "Sam of Posen." The Criterion Comedy Company on 11th and 12th, in "Freaks," and Adele Belgarde on 13th, 14th, 15th and 16th.

F. P. B.

Sternberg's Third Concert.

CONSTANTIN STERNBERG made his third appearance last Wednesday afternoon before the public of New York at the Madison Square Theatre.

He was assisted by Anna Drasdil, contralto; Theo. J. Toedt, tenor; J. B. Poznanski, violin, and Geo. W. Colby, accompanist.

Mr. Sternberg played for his first selection three Etudes de Concert, viz.: a—Etude, D flat major, Liszt; b—Etude, C sharp minor, Chopin; c—Etude, G flat major, Moszkowski. The Etude in C sharp minor was exquisitely rendered, Mr. Sternberg showing much more feeling than he has ever exhibited in his former selections. His second selection was: a—Impromptu, op. 18, Ph. Scharwenka; b—Mazourka, No. 11, Saint-Saëns; c—Dagon Priesterinnen Tanz, Saint-Saëns; d—Nightingale (Russian Song), transcribed by Liszt. The rendition of the "Impromptu, op. 18," was quite original in its conception and brilliant in its execution. The "Nightingale" was played in an easy, flowing and graceful manner, and was heartily encored. In conclusion, Mr. Sternberg played one of his own compositions, which was original in character and executed in excellent style.

French Opera.

ON Monday evening Mr. Grau presented to his patrons the opera of "Mignon," with the following cast:

Mignon.....Paola Marié	Jarno.....M. Terrance
Philine.....Josephine Schaeffer	Alloysius.....M. Perret
Frederic.....Mlle. Merle	Antonio.....M. Millet
Lothario.....M. Bernard	Un Huissier.....M. Marchand
Laerte.....M. Poyard	Wilhelm Meister.....M. Mauras

The title rôle was impersonated by Mlle. Marié with not much greater success than that she achieved last year, although she was encored in one or two pieces. It is not, however, a character she excels in. Three singers, new to the American stage, also made their first appearance—a soprano, tenor and baritone. Mlle. Josephine Schaeffer, the new soprano, has not much of a voice, but it seems to have been well cultivated. She executed the well known "Polonaise" very nicely, but the volume of tone emitted was so small as to render the piece utterly ineffective. M. Mauras, the new tenor, as *Wilhelm Meister*, made a very favorable impression upon the whole, but did not seem to be in the best condition. Besides this, the part really offers very little in which a voice can display itself. However, he is likely to improve on acquaintance, and to take a good position as an opera bouffe tenor. M. Bernard, the new baritone, has a very excellent baritone organ, which he uses with commendable skill. He also will eventually take rank among the higher class of opera bouffe singers. In other parts he may still do better. Mlle. Merle looked better than she sang, and as *Frederic*, was only fairly successful. The chorus was reasonably good, and the orchestra also. The company is not a strong one, but is able to give pleasing interpretations of light operas. This is all.

Deseret.

DUDLEY BUCK'S new opera, "Deseret," was produced for the first time on Monday night at Haverly's Theatre.

The house was well filled with people, many of whom were personal friends of the composer, among them some of the leading organists and church singers in this city and Brooklyn.

The scene of the opera is laid in Utah, near a Mormon city. The hero and heroine are *Major Clem*, of the United States Army, and *Rosamond*, who has been promised by her father to *Elder Scram* for his twenty-fifth wife.

Joseph Jessup, an unscrupulous Indian agent, who has cheated the Indians out of \$300,000, makes mock war on polygamy; but meeting one of *Scram's* wives, who was a former sweetheart of his in Vermont, he proposes to her to elope. His letter to her is intercepted, and for the sake of mischief twenty-five duplicates on manifold paper are sent to the wives. The wives all come to the place of meeting appointed, and *Jessup*, recovering from his surprise, elopes with them all.

Major Clem rescues *Rosamond* from imprisonment, while *Elder Scram* dances around the stage with a baby

in his arms, saying that it was impossible for him to tell to which one of his twenty-four wives it belonged. He is here interrupted by the entrance of his wives, who have returned, because *Jessup*, with whom they eloped, was killed by the Indians.

Taken as a whole the opera is not a success. Some of the choruses are very fine, but most of them are too heavy. There are no solos, with catching airs, like "Pin-afore." Very strong marks of crudeness are visible in the construction and stage setting of the opera. The singers are picked out of church choirs and walk around the stage very much as if they would like to go home. Belle Cole, however, is an exception. She both acts and sings well. The libretto, from beginning to end, is devoid of witticisms, and almost so of humor. Mr. Buck is a fine composer of church music, and he should cling to his legitimate field. The impression left on the spectator is that he would not care to see the opera a second time.

Music in Paris.

OF music in Paris a correspondent of the New York Herald writes:

At the lyric theatres the season will probably be rather a dull one. The Opera will revive "Le Comte Ory," a very light work for so vast a theatre, and will (or should, which is not exactly the same thing) produce two novelties—M. Widor's Breton ballet "La Korigane" and Charles Gounod's five act opera "Le Tribut de Zamorra," revised and amplified by the composer. At the Opera Comique the chief novelties will be a one act operetta (somewhat in the Gounod vein), by M. Albert Cahen, entitled, "Le Bois;" a one act opera, "Germaine," by that erudite and classic minded composer, M. Theodore de Lajarte; Offenbach's three act serious and fantastic opera, "Les Contes d'Hoffmann," and "L'Amour Médecin," an interesting opera, by M. Poise, the composer of that most delightful and dainty musical pleasantry, "Les Surprises de l'Amour." The only novelty we can look forward to at the Renaissance is Offenbach's "Belle Lurette." The Folies-Dramatiques has nothing in preparation but M. Lacôme's operetta, "Le Beau Nicholas," and finally, the Bouffes intend to give us an operetta by M. Audran, entitled, "La Mascotte," another by Olivier Métra, called, "La Fée aux Perles," and to wind up the season a three act operetta by M. Varney, "La Bouquetière d'Arles." The musical line is, as will be seen, not a long one.

Talking of music, much disappointment must have been felt at Mme. Nilsson's determination not to go over to the United States with Mapleson this season. The reasons of her decision are very plainly and simply set forth in a letter which Mme. Nilsson's husband, M. Rouzaud, has addressed to Mr. Ulmann. M. Rouzaud informs Mr. Ulmann that he cannot go over to America himself and that he cannot make up his mind to part with his charming wife for any length of time, though the terms of the engagement offered her were perfectly satisfactory and the guarantees proposed by Mr. Belmont unexceptionable. M. Rouzaud's disinclination to be bereft of the companion of his joys and sorrows is hardly to be wondered at, however much it may be regretted. Can any man conscientiously declare he would think differently on the subject were he Mme. Nilsson's husband? It is not, then, from any distrust of Mapleson that Nilsson will remain in Europe this autumn. In his letter to Mr. Ulmann M. Rouzaud expresses the greatest deference for the manager of Her Majesty's "My wife," he writes, "would on no account forsake Mapleson, who has been her impresario for so many years. It would be downright ingratitude to do so. While Mapleson stands, Christine Nilsson will stand by him, and I am sure that the Gyes would be the first to appreciate the delicacy of her conduct."

Maurice Grau.

A REPORTER of THE COURIER called this week on Maurice Grau at the Standard Theatre, and found him reclining in an easy chair, looking rather careworn.

"Has this been a good season?" inquired the reporter.

"Only fair."

"Not so good as last year?"

"No; not as yet. I hope it will be better in the spring."

"How do you account for it?"

"Well, I think the election times have affected our business to a considerable extent."

"What are your plans for the future?"

"I shall start for Havana the last of this month."

"Why do you not remain here?"

"Because my troupe is too expensive, and I cannot make it pay."

"How long will you remain in Havana?"

"I shall stop there two months, and then go to Mexico, where I shall also remain two months. In March I shall return to New York, and give a season of a month or six weeks."

"Your troupe is at present divided, I believe?"

"Yes; but I shall take the whole of it with me. My troupe this year, is a very expensive one, and unless I have full houses I cannot make it pay. There has been no French opera at Havana or Mexico lately, and I think we shall do well; at any rate, there is a fine outlook."

The Metropolitan Opera House.

It has been decided to build the Metropolitan Opera House on the vacant square bounded by Forty-third and Forty-fourth streets and Vanderbilt and Madison avenues. All the stock has been subscribed, and the plans of Josiah Cleveland Cady, the architect, have been perfected and accepted. The structure is to cost \$450,000, and ground will be broken before November 1. The main entrance will be on Forty-third street, the stage to be on the Forty-fourth street side. The extreme height of the building, which will have five stories, will be 100 feet. In the exterior Philadelphia brick and terra cotta will be used, the design to be after the Italian renaissance. Around the auditorium on all five floors there will be a grand corridor, and on the Vanderbilt avenue side there will be two foyers, each 30 by 70 feet, with open air promenades above them and carriage entrances beneath. In the corridor will be arranged an elaborate system of stairways which can be reached from any part of the auditorium without danger of delay, and by which a ready exit to one of the streets is secured. There will be eight stairways, to be built of iron and marble, each inclosed within independent walls, one 12 feet wide, one 10 feet, two 8 feet, two 6 feet, one 5 feet and one 4 feet wide.

The auditorium will be 100 feet deep by 100 feet across at its widest part, and it is designed to seat 3,100 people. There will be no proscenium boxes. There will be a parquet, accessible by four wide aisles, and to be furnished with 800 sofa chairs. Thirty-six boxes, each arranged to hold six chairs, and to each of which a parlor, 7x8 feet, will be attached, will surround the parquet, and will constitute the parterre. Above the parterre are the first and second tiers, also arranged with boxes and parlors. The total number of boxes will be 110. Above the tiers there will be the balcony, with 580 chairs, and above it the gallery, with bench room for 1,100 persons. Access can be had to the foyers and promenade on the roof from all parts of the house, and by the corridor stairways there will be three ways of exit from each tier, gallery and balcony on each of the three sides of the building. There will be four escape exits from the parquet and parterre. The stage is to be 70 feet deep by 120 feet wide, and it will be separated from the auditorium by heavy walls, except at the opening, which will be 48 feet wide and 40 feet high, and will be supplied with an iron curtain, to be dropped in case of danger from fire.

The prevailing colors in the decorations will be maroon and gold. The proscenium arch will be framed in bronze and on each side of it will be an elaborately carved and decorated pilaster, which will support a rich frieze, above which there will be a large painting with statues on either side representing Poetry, Tragedy, Comedy and Music. Above these the ornamentation will be carried into the dome, which will be at the centre of the ceiling. The lighting will be effected by means of electric lamps around the galleries and tiers and a large gas chandelier hanging from the apex of the dome. The heating will be by steam and the system of ventilation is arranged so that the air in entering will pass over heated coils in cold weather and over ice when the weather is hot. There will be separate dressing-rooms and parlors for ladies and gentlemen on each floor. On the Forty-third street side there will be three dining-rooms connected with a restaurant to be conducted at the Vanderbilt avenue and Forty-third street corner on the ground floor. The following is the Board of Directors: J. N. A. Griswold, president; E. P. Fabbri, treasurer; James A. Roosevelt, George Henry Warren, George Peabody Wetmore, George G. Haven, Robert Goelet, George Fearing, David King, Jr., William K. Vanderbilt and Levi P. Morton, with Calvin Goddard, secretary.—N. Y. World.

....An admirable review of Emile Augier's dramatic work, with a careful critical estimate of its quality, leads off the October number of the *International Review*. The writer is J. Brander Matthews, whose "Theatres of Paris" gave sufficient proof of his acquaintance with French plays and playwrights. At the outset of his article he says: "I am proud to confess a hearty admiration for the sincere and robust dramatic works of Emile Augier, to my mind the foremost of the French dramatists of our day, with the possible exception only of Victor Hugo. M. Augier inherits the best traditions of French comedy. He is the true child of Beaumarchais, the true grandchild of Molière." M. Augier's plays appeal to the higher and smaller class; for that reason he is less known outside France than the Dumas and Sardou. A further reason may be found in the peculiar quality of his plays. Other French playwrights assume to present and enforce great moral truths; but in the maze of plot and passion and strong "situations" the spectator of the struggles of a Camille easily loses sight of the moral lesson. M. Augier is *par excellence* a writer of the *drame à tendance*. With him everything is subservient to the development of character. And his moral sense, too often affronted by the insidious assaults upon the sanctity of the family by plays of the "Dame aux Camélias" type has made him a "militant in morality, ever up in arms to fight for the fireside." Hence Dumas's glorification of the courtesan drew from him an indignant response in the "Mariage d'Olympe." He is the most moral of modern French dramatists, and his plays give us a picture of the real world, not of the half world. "M. Augier," says Mr. Matthews in summing up his character, "is fit to survive; he is a great creator of unforgettable figures, a true poet in the Greek sense, a maker."—*Times*.

The Tagliapietra Opera Company.

OF the first performance of this opera company in Halifax, the *Evening Mail* of that city has the following: "It is seldom that the Academy, since its opening, has been graced with a finer audience than that which greeted Signor Tagliapietra's Grand Italian Opera Company last evening. The house was filled in all its parts, not a few of the seats being occupied by ladies and gentlemen from several of the country towns, who had come to Halifax for the express purpose of enjoying Verdi's great opera. The company produced a most favorable impression from the opening, an impression which seemed to become more pronounced with each succeeding scene. The cast was as follows: *Leonora*, Mlle. Anna Rosetti; *Azucena*, Mlle. Zelma; *Inez*, Mlle. Vicart; *Maurice*, Signor Baldanza; *Il Conte di Luna*, Signor Tagliapietra; *Ferrando*, Signor Fillippi; *Ruiz*, Signor Barberes. Those acquainted with 'Il Trovatore' know the difficult character of the piece, and the high talent required to perform any of its leading parts with success. Yet it is no exaggeration to say that it was not only well but excellently performed last evening. Signor Tagliapietra's singing and acting were both of a very high order, and he was closely followed in point of merit by Signor Baldanza. The 'Ardita e qual furente amore' of the former, and the 'Ah che la morte' of the latter were both loudly applauded, the latter being encored."

....It is declared by Mr. Chorley that "on the Continent Scottish music is the term applied to all the national airs of this country" [England]. So far has this gone, that even in a collection arranged by Beethoven the Welsh tune, "Of a Noble Race was Shenkin," the English, "Sally in Our Alley," and the Irish, "Last Rose of Summer," are all included among Scotch music. This, if it be really the case, may perhaps be accounted for by the fact that Scotland had a civilized court of her own down to a late period; and that thus "the products of the north country were naturally more largely interchanged with those of other European countries than could be the products of exclusive Wales or of careless, harassed Ireland." Boieldieu has incorporated a few Scotch melodies in his opera, "La Dame Blanche"—not unreasonably, seeing that the plot of the opera is mostly based on Sir Walter Scott's "Monastery." Similarly, "Auld Lang Syne" is worked in among the tunes in Niedermayer's "Marie Stuart." As a third example, Scottish melodies are worked into Mendelssohn's beautiful Scotch Symphony. The bagpipe of Scotland claims to be superior to that of any other country, and not without some justification. It is humorously remarked that any one of the stalwart pipers whose performances are so attractive in our Scottish regiments could blow down, by the force and percussion of his drone, any rival from the sister island, from Calabria, from the Basque provinces, or from the centre of France. There is a peculiarity in much Scottish music, technically known as the "snap," produced by a rapid staccato succession of two notes, say, a semi-quaver followed by a dotted quaver. Many of the tunes, such as "Alister McAlister," owe much of their piquancy to this snap. Triple time is not so frequently observed in Scotch music as in that of the sister island; the reel and the strathspey, different as they are in character, are alike in this. Nevertheless, the favorite tunes, "Tweedside" and "Wooded and Married and A," are cited as examples of melodies in the three-bar rhythm very peculiar in effect.—*All the Year Round*.

....THE MUSIC OF MINUETS.—"The measure," says Mr. Chappell, in his "Popular Music of the Olden Time" "was a grave and solemn dance, with slow and measured steps like the minuet. To tread a measure was the usual term, like to walk a minuet." Sir John Davies says:

"Yet all the feet whereon these measures go,
Are only spondees—solemn, grave, and slow."

The melody of the minuet is a three-four time, and consists of two members of eight bars each. To give more life and color to the music a second part was added and alternated with the first. This second movement bore the name of trio, because it was written for three parts (technically voices) only; while the principal movement was executed by the full orchestra. The conductor was careful above everything to emphasize the divisions of the melody into groups of four bars each, and to pay careful attention to the pauses which occurred at regular intervals. "These pauses," observes the Comte Moroni, "allowed the ear to perceive the sonorous wave of the last chords die and fade slowly into air, which gave the dance a sort of languor and affected softness, peculiarly belonging to the fashion of those times. The pause was the signal for a profound reverence on the part of the dancers. When all is said, the minuet was a poor and stupid dance, but an important pantomimic action."—*The Cornhill Magazine*.

....The story goes that the celebrated violinist, Wilhelmj had been engaged, some years ago, to play at a private party given by a Jewish banker in Vienna. He was "hired" to play from seven o'clock to ten. The wealthy host, it must be premised, had no knowledge of music whatever. The great violinist *virtuoso* began his performance by playing the Andante to one of Mendelssohn's concertos. The man of money was dumfounded, and, turning to his guests said, in a sort of stage aside, "Excuse me, you see what these musicians are: I engaged him to play by the hour, and he plays slowly." Where ignorance is bliss, says the poet, 'tis folly to be wise.—*Musical Opinion*.

Death of Emmet.

JOSEPH EMMET, better known it may be said as "Fritz," died in St. Louis, on Saturday, from exhaustion, brought on by the effects of prolonged drinking to excess. He was born in that city in 1841; he made his debut there as a variety actor in 1866, and now he has died there. He first became known to New York in 1868 as a member of Dan Bryant's Minstrel and Burlesque Company, but his proficiency in personating Germans having limited control of the English language soon became conspicuous and caused him to branch out as a variety star. As such he won both popularity and pelf in England as well as America. He left a wife and one son and many a friend to drop pitying tears upon his grave.

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended October 12, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Brazil	1	\$200	1	\$419	...	...
Bristol	15	900	...	...	...	...
British Africa	14	1,004	2	700	...	...
Central America .....	...	...	...	...	2	\$173
Hamburg .....	...	...	...	...	...	...
Hayti	8	800	5	2,000	...	...
Liverpool	51	5,500	...	...	...	...
London	16	1,585	...	...	...	...
New Zealand	105	\$9,989	8	\$3,119	4	\$233

* Orguinettes.

† Piano materials.

IMPORTS.

Musical instruments, 272 cases.....value. \$32,684

EXPORTS FROM BOSTON.

For the week ended October 8, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England	57	\$6,850	3	\$1,550	...	...
Totals	57	\$6,850	3	\$1,550	...	...

IMPORTS.

Musical instruments.....value. \$198

NEW PATENTS.

No. 232,346. Upright Pianoforte.—Abraham Felldin, Brooklyn, N. Y.

No. 232,857. Key-Frame Bed for Pianofortes.—C. F. Theodor Steinway, New York, N. Y.

No. 232,970. Pianoforte.—Richard Howson, Middlesbrough-on-Tees, Great Britain.—Patented in England January 13, 1880.

No. 233,038. Reed for Musical Instruments.—Hermann Smith, Canterbury, England. Patented in England December 3, 1878.

....The following is related by the *London World* as occurring at the Gaiety Theatre where the Florences are playing "The Mighty Dollar." In addition to the usual "first-nighters," who officiated at the production of "The Mighty Dollar," there were present at the Gaiety a party of crutch-and-toothpick statesmen from the Lower House under the leadership of a noble lord, whose principal occupation would be gone with his mustache. These embryo Pitts continued to interrupt and annoy by their valuable remarks as to the performance and appearance of Kate, Nelly, Baby, and Connie, followed by gusts of laughter. Their conduct very nearly led to a serious fracas. There were very many audible hissing sounds—which are usually understood to demand silence—on the part of the stalls in general, and a stalwart dramatic critic in particular; which demands not being complied with, led to a little dramatic scene in the lobby. Needless to say, the repartee of the D. C. was a trifle more brilliant than that of the N. L. The N. L. asked the D. C. who the — he was, and was answered, "Look, you —, everyone here knows who I am, and they can very soon be made to know who you are; for if you do not confine your 'organized opposition' to the House of Commons, and your licensed impertinence to your betters in that House, I shall take the liberty, to use the language of the Hon. Bardwell Slote, of p.y.n.—of pulling your nose." Exit N. L. and followers in search of cooler air and a cigarette.

....Thos. Flaherty, of Thos. Flaherty & Co., pianoforte dealers, Boston, who is also the husband of Jennie Kimball and the father of "Little Corinne," the remarkable child actress and singer, is in Williamsburg this week. Mr. Flaherty is managing the engagement of the "Corinne Merry Makers" at the Novelty Theatre in that city. The Merry Makers, who are mostly young folks, are performing "The Magic Slipper" with much success. An engagement in New York for next week is talked of.

Musical Doctors.

THE many eminent medical men who are devoting so large a portion of their time to the physiology of the vocal and aural organs and the causes of those innumerable defects of voice and ear which bar the progress of students, are conferring an inestimable benefit upon the art; and when their invaluable exertions in the cause shall have become more generally known and appreciated, there will be but few musical institutions where their services will not be called into requisition, and few vocal teachers who will not be urged into a more scientific study of the subject than has, until lately, been thought necessary. We are, of course, quite aware of the difficulty which will be at first experienced in convincing people that doctors have anything whatever to do with laying down rules for singing; but it can scarcely be believed that doubt on the matter can exist in the minds of those who have listened to some of the excellent lectures recently delivered by those medical practitioners who have given their special attention to the matter. In the reviewing department of our journal we should be glad indeed if we could do full justice to the many able treatises addressed to vocal teachers and students; but, being compelled to employ our critical faculties so fully upon works to be sung rather than upon the method of singing them, we take the present opportunity of candidly owning how fast such books accumulate upon our table, and how sincerely we regret our inability to notice them as they deserve. It appears to us in the present day to be a matter of the utmost importance that the musical doctor shall be considered not a rival, but a friend of the musical teacher; and that in many cases a patient of the former can, with advantage to his or her constitution, become a pupil of the latter. "If I could have my will," said a well known doctor, "I would place the majority of those who seek my advice for weakness of voice and chest under a good singing master." Here, indeed, is a truth which cannot be too earnestly enforced. Everybody who can speak can sing; and that all should be taught at least to take a part in choral music has ever been the opinion of those who do not believe that singing is merely a showy accomplishment only to be acquired by persons whose natural beauty of voice will be certain to insure them success in society.

The ignorance of the majority of students upon their natural defects is too well known to those engaged in tuition; and the instance of the man who, as well as he could in the intervals of stammering, recommended a fellow sufferer to place himself under a certain doctor because he had "cured him," is scarcely too strange to be true. Most singing masters know that before they can teach their pupils to sing they have to teach them to speak, and it is a very rare thing indeed to make aspiring vocalists believe that the proper condition of the voice depends very materially upon the general health. Here then—if he can only make himself heard—the medical man steps in; and Mr. Gordon Holmes, one of the most eminent of those who have written upon the subject, tells us "the hygiene of the voice, in its fullest sense, is the hygiene of the whole animal economy; and the spirit of the well known proverb which sets forth how closely is interwoven the integrity of mind and of body, might with equal propriety be applied to the voice in the form of *Vox sana in corpore sano*." The same authority has also the following remarks, which, for operatic vocalists are of such importance that we cannot resist quoting them: "To the singer nasal breathing is of the utmost moment, in order to maintain the sanity of the throat and the purity of the voice. The exigencies of vocal melody, however, scarcely allow of any exception to the rule that inspiration must always be performed rapidly through the mouth. Nevertheless, this disadvantage of the singer, as contrasted with the orator, is counterbalanced by the fact that, whereas a speech or lecture may entail incessant use of the voice for a couple of hours or more, a song rarely lasts more than a few minutes, and even the most arduous *role* in an opera is composed of detached songs, between which there are usually ample intervals of rest. In such intervals the mucous membrane of the throat has an opportunity to return to its natural state, if it has become in any degree irritable or dry during singing. The vocalist should remember this fact, so that when off the scene or platform he may not engage too much in conversation, especially if he has any throat sensations which indicate irritation of the part."

It will at once be seen, we hope, that our sole desire in drawing attention to this subject is that the medical practitioner who gives to the world his scientific investigations upon the vocal and aural organs shall be placed in his true position before masters and pupils. His object is, and should be, not to teach, but to show the vocal professor the physiological basis upon which his practical results should be founded; and although singers will, of course, be especially benefited by those strictly medical works and lectures upon the art now becoming so general, there can be no doubt that, by the help of intellectual doctors, we may also acquire much useful knowledge on the best plan of working in other branches of music. A celebrated master, whose pupil assured him that he practiced six hours a day, told him to alter his plan by practicing only three hours and thinking the other three. This might have been said by a medical man; for it is an incontrovertible fact that, by over exertion of the fingers and under exertion of the mind, the health of the pupil may become so deteriorated that

his study will produce a result by no means commensurate with his well meant efforts. It is too much the custom to imagine that there should be no such thing as temperance in music; but doctors will tell you that everything tending to strengthen will weaken when carried to excess, and we can see no reason why the practice either of the fingers or the voice should be an exception to this law. Schumann, in his impatience to advance in the technique of the pianoforte, disabled his right hand so that he was unable to play at all. "We did indeed err," he says, in a letter to his friend Töpkén, "when we thought we could accomplish by capricious mechanism what the peace and leisure of later years would spontaneously bring." But had Schumann taken some friendly medical counsel before fastening his third finger in a machine and practicing only with the others, which most of his friends presumed was the method he employed, he would no doubt have been successfully dissuaded from making the experiment.

The exhausting effect upon young girls of many of our public musical examinations, too, will we trust shortly engage the attention of the medical profession. Within our own knowledge we have several instances of the bad result of so many months of hard study as seem necessary to go through an ordeal only suited for the more vigorous brains of male students. Of course for those who are training for the profession in large institutions, an accurate knowledge of the branch of music they are to teach is absolutely essential; but we speak especially of those amateurs who injure their health to pass an examination merely because they see so many of their friends do the same. Doctors of music may be called in to judge them at their solemn and much dreaded trial; but it would be well, we think, if musical doctors were previously called in to judge of their power to endure it.—*Henry C. Lunn, in the London Musical Times.*

A French View of Wagner.

THE distinguished French *litterateur*, M. Henri Blaze de Bury includes, in a recently published volume, a paper on Richard Wagner and the so-called Music of the Future. M. Blaze de Bury is a man of very decided opinions, which do not form themselves upon the popular model. As to music, at all events, he is far from being, in thought and feeling, a typical Frenchman, since he never hesitates to attack the most distinguished French composers with a vivacity and point that, to an onlooker, are quite refreshing and edifying. When such a man speaks about Wagner, his remarks, whatever their actual value, cannot fail to be of interest, and on the strength of this assurance we ask attention to the substance of his paper on the Bayreuth master.

The writer begins by repeating a conversation he once had with Meyerbeer on the subject of Richard Wagner. The theme was far from pleasant to Meyerbeer, who could not hear Wagner's name pronounced without a disagreeable sensation which he, ordinarily discreet in such matters, took no pains to conceal. M. Blaze de Bury's words are, that "the name of the author of 'Tannhäuser' and 'Lohengrin' had upon Meyerbeer the effect of a dissonance"—a result hardly to be wondered at, perhaps, even by those who look for its cause no further than the pages of "Opéra und Drama." On one occasion Meyerbeer rallied M. Blaze de Bury for being reticent about Wagner, and then ensued the following dialogue:—

B.—The music of the future, you know my opinion—it is "Don Giovanni," "Fidelio," "Guillaume Tell," "Der Freischütz," "Les Huguenots." There is not an idea in the pretended theories of Wagner that has not been worked out in advance by Beethoven, Weber, Rossini and yourself. But, on the other hand, there are many things in "Fidelio," "Der Freischütz," "Guillaume Tell" and "Le Prophète," which Wagner and his school have left out of their system because they could not use them in their scores. However—

M.—Ah! there is a "however"?

B.—Yes, maestro, for me at least, who have seen so many knowing ones deceive themselves, and so many oracles of to-day confounded by the verdict of to-morrow.

M.—But the public! do you dispute that we have there a very important criterion?

B.—Important, yes, but not infallible; witness "Il Barbiere" hissed at Rome, and the immortal "Freischütz" rejected at the Odéon.

M.—Then, according to you, a day is coming when Wagner's "Tannhäuser" will rank with those *chefs-d'œuvre*?

B.—Please heaven, such consequences will not follow. It is not sufficient to weary, provoke and deafen the present in order to have a right of appeal from it to the future. * * * The author of "Tannhäuser" is revolutionary only in his theories, for his music presents nothing that Beethoven and Weber have not said, and said better. As is that music to-day so it will be in ten years, in thirty years. It has no secrets to show, and that is why I reproach it. You read as in an open book its merits and its defects—merits, alas! negative; defects without character—good sometimes, tiresome often, unintelligible never.

After this prologue, which is perhaps open to the complaint that Meyerbeer did so little of the talking. M. Blaze de Bury addresses himself to his argument.

Our author begins with a laugh at Wagnerian pretensions. To claim for Wagner the highest personification of art, pres-

ent and future, is, he says, "one of the pleasanties which should be left to men gifted with skulls hard enough to make a breach in the sacred temples of the old masters"—and such as he who recently was so good as to say that "Mozart's operas are still of some value and worth preserving." Reference is then made to Wagner's embodiment of the genius of poetry and music in one person. Here M. Blaze de Bury hits out. "At one time," he tells us, "Wagner thought himself a simple poet, and wrote dramas in verse which no one would play. Finding that poetry treated him hardly, he turned to music. 'You prevent me from making a small fortune; be it so, Monseigneur, I will make a big one,' as the future Cardinal de Bernis said to the minister who refused him a place. Had the young dramatist's piece succeeded the least in the world, Richard Wagner would have been content to remain a poet like others, without a thought of reforming an art, even the elements of which he had not, at that ingenious epoch of life, troubled to master. O, supreme power of Vocation! how many things explain themselves thus? I have cited the example of Cardinal de Bernis. Richard Wagner appears to me rather to resemble those misunderstood priests who found a religion through hatred of that which has not made them bishops. Sprung from a race of comedians, he scribbled tragedies, mixing up in a heap 'Hamlet' and 'King Lear.' One fine day, hearing Goethe's 'Egmont' at Leipzig, with Beethoven's music, he thought that, if some such music had been written for his piece, perhaps it would have been put on the stage somewhere. A disappointed poet; a musician by circumstances; a comedian by race—there you have all the man and all the artist."

Our author next deals with the "continuous melody," which expresses not only a situation but a word. This he accuses of making into a whole things intended to exist apart, each in its particular sphere, and to develop themselves according to their proper natures and end. M. Blaze de Bury strongly insists upon this distinction. "Music is one art and poetry is another; which does not imply that, though perfectly separate, they ought not to approach each other. All good music has its poetry, as all good poetry has its harmony, its rhythm, its music; but each art keeps to itself its technical means, reserving it for employment in due time and place. * * * Did Schiller and Goethe, in creating their theatre, fancy themselves cutting out work for the musicians of the future. On the other hand, did Haydn, Mozart and Beethoven, writing sonatas and quartets, in which poetry abounds, imagine themselves to be composing anything but music?" Protesting that music is sufficient unto itself, our author goes on to say: "A sonata of Beethoven's has no words; but that does not prevent it from having poetry. What clearness there is in this intimate dialogue of the master with his instrument! Follow the musical phrase and, better than the best verse, it enables you to understand the profound drama of humanity unrolling itself before you. No feature of the master's soul escapes you: you hear its most secret vibrations of joy and sorrow, its tenderness, its meditations, its frenzy, and when it laughs or weeps the expression remains always simple, always true, a moral altitude maintains itself. * * * But in the works of the poets, especially in their dramas, there is material with which music does not agree. Music assimilates to itself characters, passions and situations; but long tirades disconcert it, the recitatives of Telramond, like those of Thérémène, terrify it. A few drops of essence suffice to perfume a vase; four words of love, jealousy, or anger are enough for the development of a grand *morceau*." As to the supremacy of music and the composer, as compared with poetry and the poet, we read: "The moment music comes into play it commands, and the words obey. For proof, observe that, however bad the verse may be, it cannot affect the music; while the finest stanzas are unable to do anything on behalf of music that is worthless. Such power has the musician that he can save the poem, if it be ridiculous; and destroy it, if it be sublime. Let the composer be Beethoven, and out of a *berquinade* springs 'Fidelio'; let him be Weber, and from the most incoherent, the most silly book of fables 'Euryanthe' disengages itself." Continuing the argument, our author denies the possibility of any such instantaneousness between word and note as Wagner's theory assumes. "In spoken language the words arrange themselves successively, and I perceive them only after the phrase is formed and my memory has collected them. Music, on the contrary, seizes me from the first note, and takes me along without leaving either the time or the power to return upon my steps. How can we hope to establish a complete union between forces so diverse?"

Taking as a text the remark of Ambrose, that "if Wagner's principles become generally recognized and adopted as the laws of art, we may at once cry 'Finit musica!'" M. Blaze de Bury discusses, in a very interesting manner, the question whether music has not reached the limit of its development. Here space does not allow us to follow him, but we may quote one passage which shows pretty clearly his view that the present is a time of decadence. After referring to the "joyous and cordial parody of the ancient régime," he says: "This is not the parody by which the actual theatre is poisoned. Modern burlesque humor kills the idea, and with the idea the man who has been inspired by it. They speak of reviving Gluck upon the stage, and we shall see what becomes of 'Iphigenia,' 'Orpheus' and 'Eurydice'."

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

....Arbuckle's Ninth Regiment Band rendered Gluck's gavotte from "Iphigene in Aulide" and the allegretto from Beethoven's Eighth Symphony, at the American Institute on Monday afternoon.

....Arrangements are in progress for a grand concert by Gilmore's Band. It will take place at the armory of the Twenty-second Regiment, on November 9, and is animated by a most worthy purpose.

....Theodore Thomas has been able to re-engage nearly every member of his old orchestra for the Metropolitan Music Hall until January 1, 1881, when his present engagement expires. The programme for Wednesday, the opening night, was as follows: Overture and March from "Tannhäuser," Wagner; largetto from Beethoven's Second Symphony; "Scenes Napolitaines" (new), Massenet; overture, "Melusine," Mendelssohn; allegretto, Second Symphony of Brahms; Theme and Variations (new), G. Salvayre; ballet music and wedding procession, "Feramors," Rubenstein; "Danse Macabre," Saint-Saëns; "Marquis et Marquise" (new), Morley; waltz, "Weiner Fresken," Strauss, and the Persian march of the same composer. On Thursday, "Classical Night," a new symphony by Hermann Goetze, was rendered.

....David Schaad, for twenty years secretary of the New York Philharmonic Society, died on Friday at the age of seventy-two. He was buried on Monday in Woodlawn Cemetery. Mr. Schaad was a native of the city of Bamberg, Bavaria, where, while a youth, he learned music, merely as an accomplishment. He came to New York in 1836, and obtained a position as clarinet player in the orchestra of the old Park Theatre, and subsequently accepted a similar post in the band of the old Bowery Theatre. Resigning his place at the latter theatre in 1869, he devoted his talents to the copying of music, which proved both remunerative and congenial. In 1849 he took an active part in the forming of the New York Musicians' Protective Association, and acted as its secretary until 1853, when the organization went out of existence. About twenty years ago the Philharmonic Society elected him as its secretary, in which capacity, under successive administrations, he served the society with fidelity and ability. The news of his death was received with genuine regret in musical circles. Mr. Schaad leaves a family consisting of three children.

ALBANI.—Mme. Albani has passed a considerable part of her vacation at Spa, Belgium.

BELLINI.—Mlle. Bellini, a new soprano, made her début in Boston last week as a member of the Rivé-King Concert Company, and, according to Boston musical authorities, achieved an instantaneous success.

BUCK.—Dudley Buck, the composer, is said to be as sedate and serious as Herbert Spencer, and to seem to stick his head up through his whiskers.

COOKE.—Mrs. Aynsley Cooke is dead, wife of the well known bass singer of that name.

DONADIO.—Donadio, the eminent cantatrice, will sing at the Theatre Circo, Barcelona, in the "Barber," "Traviata," and "Sonnambula."

FISCHER.—Adolph Fischer, the violoncellist, has returned to this city from Europe, and will soon play again in concerts.

HENSCHEL.—George Henschel, the baritone, who has won fame in England and Germany as a singer in oratorio, has been engaged by the Symphony Society to make his debut in New York at their first concert, November 6, at Steinway Hall.

MALMENE.—Mrs. E. Malmene, wife of Waldemer Malmene, musical director of the Cleveland Gesangverein, died in St. Louis, Mo., on October 2.

RUBINSTEIN.—In the artistic tour that the pianist, Rubinstein, will shortly undertake, he will give concerts in Spain for the first time.

SARASATE.—Sarasate, under the direction of M. Goldschmidt, will make this winter a new tour in Germany.

SHERRINGTON.—M. Lemmens-Sherrington has been nominated vocal instructor at the Brussels Conservatory of Music.

THOMAS.—Theodore Thomas was one of the many musical celebrities who witnessed the first performance of "Deseret."

TORRINGTON.—Mlle. Torrington, daughter of F. H. Torrington, formerly professor of music and organist in Montreal, has been elected teacher of singing at the Collège des Dames, Ottawa.

....The new opera house at Frankfort-on-the-Main is fast approaching completion. The portion behind the curtain was handed over by the builder to the manager on September 15. The opening is fixed for the 24th inst., when the opera will probably be Mozart's "Don Juan."

developing their grand pantomime and their serene majesty, before an assembly saturated with cynical jokes and still warm with the refrains of 'La Belle Hélène.' 'The music of the future! here it is,' said Rossini, one day pointing to a score of that repertory, comparable to certain plants, rank, entangled, that cover the surface of a lake and keep from its waters, once transparent and profound, the light that comes from on high. Enthusiasm, respect for beautiful and holy things we have renounced, but in return we scoff, sneer and gambol to a marvel, and if we do not lift our hands toward heaven, we lift our legs in turning wheels." If the music of the burlesque theatre be one form of the music of the degenerate future, our author asserts that there is another—the music of Bayreuth, and "the more foolish of the two may not be that generally supposed." "Look on the side of the Fichelgebirt, to the little town where lived the honest, modest, excellent Jean Paul; there dwells, enshrined in his presumption, a man who believes himself the Deity, and to whom his faithful priests never cease to sing mass. He thrones himself in his Walhalla among giants, Norns, and Walkyries, and when he has finished talking to Odin, he proposes to himself a task—strange, unlikely even for a god—to correct Beethoven and amend Gluck. * * * Alphonse X., King of Castile and Leon, was fond of saying, 'If God had done me the honor to consult me, many things in creation would be better than they are.' So reasons this personage. 'In Beethoven's place, I should have done thus,' and without more ceremony he gives to the clarinets the part of the oboes, cuts, writes over, adds to, and generally treats the text as though it were the work of a pupil. * * * To correct Beethoven and amend Gluck is less the effort of a great mind misled than of a Prudhomme."

Our author professes to discover in Wagner much adroitness in turning the flank of difficulties, and much skill in, by a move of the hand, making riches out of poverty. "No one knows better than he the defects in his cuirass, and hence his habit of getting inside the mailed coat of legendary heroes, assured, in advance, of public favor." More than this, he diverts public criticism from his music to his theory, and appeals from the present to the future, which has no voice wherewith to condemn. "To address the future is always a convenient thing, and it costs little to proclaim truths which cannot be contradicted by experience. True art knows nothing of such pretensions as these."

It is no part of our design to criticise the opinions of M. Blaze de Bury, or review his facts. On such a subject most readers are able to operate for themselves. But the utterance of a writer, in his way so distinguished, ought not to be passed over, especially if we regard it as evidence of the light in which Wagner is seen by French literary men.—*Musical Times, London.*

THE following has been palmed off on the public as an uncultured man's account of Rubenstein's piano recitals. The *Quarterly Elocutionist* is responsible for it:—

Well, sir, he had the blamedest, biggest, catty-cornedest planner you ever laid eyes on: somethin' like a distracted billiard table on three legs. The lid was hoisted, and mighty well it was. If it hadn't been he'd a-tore the entire insides clean out and scattered 'em to the four winds of heaven.

Played well? You bet he did; but don't interrupt me. When he first sit down he 'peared to keer mighty little 'bout playin', and wish't he hadn't come. He tweedle-lee-ed a little on the treble, and twoodle-codled some on the base—just foolin' and boxin' the thing's jaws for being in his way. And I says to a man sittin' next to me, says I: "What sort of fool playin' is that?" And he says: "Heish!" But presently the hands commenced chasin' one another up and down the keys like a parcel of rats scamperin' through a garret very swift. Parts of it was sweet, though, and reminded me of a sugar squirrel turnin' the wheels of a candy cage.

"Now" I says to my neighbor, "he's showin' off. He thinks he's a-doin' of it, but he ain't got no idee, no plan of nothin'. If he'd play me a tune of some kind or other I'd—" But my neighbor says "Heish!" very impatient.

was just about to git up and go home, bein' tired of that polishness, when I heard a little bird waking up a way off in the woods, and call sleepy-like to his mate, and I looked up and see that Ruby was beginning to take some interest in his business, and I sit down again. It was the peep of day. The light came faint from the east, the breezes blowed gentle and fresh, some more birds waked up in the orchard, then some more in the trees near the house, and all begun singin' together. People began to stir, and the gal opened the shutters. Just then the first beam of the sun fell upon the blossoms a leetle more, and it techt the roses on the bushes, and the next thing it was broad day; the sun fairly blazed; the birds sung like they'd split their little throats; all the leaves was movin' and flashin' diamonds of dew, and the whole wide world was bright and happy as a king. Seemed to me there was a good breakfast in every house in the land, and not a sick child or woman anywhere. It was a fine mornin'.

And I says to my neighbor, "That's music; that is." But he glared at me like he'd like to cut my throat. Presently the wind turned; it begun to thicken up, and a deal of gray mist came over things; I got low spirited. Then a silver rain begun to fall. I could see the

drops touch the ground; some flashed up like long pearl earrings, and the rest rolled away like round rubies. It was pretty, but melancholy. Then the pearls gathered themselves into long strands and necklaces, and then they melted into thin, silver streams, running between golden gravels, and then the streams joined each other at the bottom of the hill, and made a brook that flowed silent, except that you could kinder see the music, specially when the bushes on the banks moved as the music went along down the valley. I could smell the flowers in the meadow. But the sun didn't shine, nor the birds sing; it was a foggy day, but not cold.

The most curious thing was the little white angel boy, like you see in the pictures, that ran ahead of the music book and led it on, and on, away out of the world, where no man ever was, certain. I could see that boy just as plain as I see you. Then the moonlight came, without any sunset, and shone on the graveyards, where some few ghosts lifted their hands and went over the wall and between the black, sharp-top trees splendid marble houses rose up, with fine ladies in the lit up windows, and men that loved 'em, but could never get a-nigh 'em, who played on guitars under the trees, and made me that miserable I could have cried, because I wanted to love somebody, I don't know who, better than the men with the guitars did.

Then the sun went down; it got dark, the wind moaned and wept like a lost child for its dead mother, and I could a-got up then and there and preached a better sermon than I ever listened to. There wasn't a thing in the world left to live for, not a blame thing; and yet I didn't want the music to stop one bit. It was happier to be miserable than to be happy without being miserable. I couldn't understand it. I hung my head and pulled out my handkerchief and blowed my nose loud to keep me from cryin'. My eyes is weak, anyway; I didn't want anybody to be gazin' at me a-snivelin', and its nobody's business what I do with my nose. It's mine. But some several glared at me mad as blazes. Then, all of a sudden, old Rubin changed his tune. He ripped out and he rared, he tipped and he tared, he pranced and he charged like the grand entree at a circus. 'Peared to me that all the gas in the house was turned on at once, things got so bright, and I helt up my head ready to look any man in the face, and not afraid of nothin'. It was a circus, and a brass band, and a big ball, all goin' on at the same time. He lit into them keys like a thousand of brick; he gave 'em no rest day or night; he set every livin' joint in me agoin', and and not bein' able to stand it no longer, I jumped, sprang onto my seat, and jest hollered—

Every blamed man, woman and child in the house riz on me and shouted, "Put him out! Put him out!"

"Put your great grandmother's grizzly-gray-greenish cat into the middle of next month!" I says. "Tech me if you dare! I paid my money and you jest come a-nigh me!"

With that some several policemen run up and I had to simmer down. But I could a fit any fool that laid hands on me, for I was bound to hear Ruby out or die.

He had changed his tune again. He hop-light ladies and tip-toed fine from end to end of the key-board. He played soft and low and solemn. I heard the church bells over the hills. The candles of heaven were lit one by one; I saw the stars rise. The great organ of eternity began to play from the world's end to the world's end, and all the angels went to prayers. * * * Then the music changed to water, full of feeling that couldn't be thought, and began to drop—drip, drop—drip, drop, clear and sweet, like tears of joy falling into a lake of glory. It was sweeter than that. It was as a sweetheart sweetened with white sugar mixed with powdered silver and seed diamonds. It was too sweet. I tell you the audience cheered. Rubin he kinder bowed, like he wanted to say, "Much obleeged, but I'd rather you wouldn't inter-rup' me."

He stooped a moment or two to catch breath. Then he got mad. He ran his fingers through his hair, he shoved up his sleeves, he opened his coat tails a little further, he drug up his stool, he leaned over, and, sir, he just went for that pianier. He slapped her face, he boxed her jaws, he pulled her nose, he pinched her ears and scratched her cheeks, until she fairly yelled. He knocked her down and he stamp on her shamefully. She bellowed, she bleated like a calf, she howled like a hound, she squealed like a pig, she shrieked like a rat, and then he wouldn't let her up. He ran a quarter-stretch down the low grounds of the base, till he got clean in the bowels of the earth, and you heard thunder galloping after thunder, through the hollows and caves of perdition; and then he fox-chased his right hand with his left till he got away out of the treble into the clouds, whar the notes was finer than the pints of cambric needles, and you couldn't hear nothin' but the shadders of 'em. And then he wouldn't let the old pianier go. He for'ard, two'd, he crost over first gentleman, he chassade right and left, back to your places, he all hands'd aroun', ladies to the right, promenade all, in and out, here and there, back and forth, up and down, perpetual motion, double twisted and turned and tacked and tangled into forty-eleven thousand double-bow knots.

By jinks! it was a mixtery. And then he wouldn't let the old planner go. He fecht up his right wing, he fecht up his left wing, he fecht up his centre, he fecht up his reserves. He fired by file, he fired by platoons, by company, by regiments, and by brigades. He opened his cannon-siege guns down thar, Napoleons here, twelve-pounders yonder—big guns, little guns, middle-sized guns, round shot, shells, shrapnels, grape, canister, mortar, mines and magazines, every livin' battery and bomb a-goin' at the same time. The house trembled, the lights danced, the walls shuk, the floor cum up, the ceilin' cum down, the sky split, the ground rokt—heavens and earth, creation, sweet potatoes, Moses, nine-pences, glory, ten-penny nails, Sampson in a simmon tree, Tump, Tompson in a tumbler-cart, riddle-oodle-oodle-oodle-riddle-oodle-oodle-oodle-oodle—riddle-oodle-oodle-oodle-iddle-iddle-iddle-iddle—riddle-oodle-oodle-oodle-oodle—o-r-r-r-rlang! Bang! lang! perlang! p-r-r-r-r! Bang!!! With that bang! he lifted himself bodily in the a'r, and he come down with his knees, his ten fingers, his ten toes, his elbows, and his nose, striking every solitary key on the planner at the same time. The thing busted and went off into seventeen hundred and fifty-seven thousand five hundred and forty-two hemi-semi-semi quivers, and I know'd no mo'.

HOME NOTES.

...Mme. Gerster sang at the Academy of Music, Philadelphia, on Monday night.

...Alice Oates and the "Favorites" are said to be meeting with success in the West.

...Rafael Joseffy will make his appearance this season at Saalfeld's ballad concert, November 8.

...Anna Bock, pianist, will give three matinée recitals at Steinway Hall, November 11, 18 and 20.

...Another Wagner programme was given at Koster & Bial's Concert Hall on Tuesday evening.

...Mme. Chatterton-Bohrer, the harpist, has been engaged for a number of performances in Boston and other New England cities.

...*"Cinderella"* was produced at Booth's Theatre by H. C. Jarrett on Tuesday evening. Catherine Lewes played the part of *Prince Paragon*.

...The Inez de Leon Italian Opera Company closed their series of impersonations at the Brooklyn Academy after having given two representations only.

...*"Lucia"* will be performed at the opening of the Mapleson season, on Monday night, October 18; on Wednesday, *"La Favorita,"* and on Friday, *"Faust."*

...Marie Rôze will make her first appearance since her return from Europe at two grand concerts to be given at the Boston Music Hall on the 28th and 30th insts.

...J. Rattray & Co., tobacco merchants, Montreal, exhibited at the Exposition there, *"God Save the Queen"*—words and music formed entirely of cigarettes and tobacco.

...The Rive-King concert company had a very successful concert, on Friday of last week, in the Music Hall, Boston. Emily Winant and Ch. Fritsch, of this city, assisted.

...Dr. George F. Brooks, the organist, has composed a new mass which is highly spoken of. His book on *"The History and Construction of the Pipe Organ"* is nearly completed.

...*"Cinderella"* was given at Booth's Theatre on last Tuesday night with only fair success. The cast is a good one, considered dramatically, but musically, very little can be said of it.

...Signor Del Puente, Signor Bellati, Signor Galassi, Signor Ravelli, and seventy other members of the Mapleson opera company arrived on Saturday night in the steamship City of Chester.

...The Walhurst English ballad singers appeared Monday evening in Jersey City. Most of them were members of the "Phalanx" Company and have been selected on account of their excellent voices.

...Constantin Sternberg, the Russian pianist, will make his third appearance on Wednesday afternoon at the Madison Square Theatre, assisted by Anna Drasdil and Mr. Toedt; G. W. Colby musical director.

...Mahn's English Comic Opera Company, in which there is a number of competent artists, are announced to appear on the 18th inst., Monday, at the Grand Opera House, in Von Suppe's amusing opera, *"Boccaccio."*

...Not much better music has been heard in New York for years than that given to the public at Booth's Theatre by the Boston Ideal Company, in the *"Pirates," "Fatinitza"* and *"Pinafore"* during the past fortnight.

...George Henschel, the baritone, of London, will be the soloist at the first concert of the Symphony Society, which will take place at Steinway Hall on Saturday evening, November 6. It will be his first appearance in New York.

...The sale of seats for the public rehearsals and concerts of the New York Philharmonic Society will begin on Monday, October 25, for subscribers of last season. The sale of seats for new subscribers will begin on Monday, November 1.

...Isabella Stone, the soprano, is singing with the Spanish Students in the British provinces. The company has been favorably received wherever they have appeared, and especial mention of the fair artiste is made by the Canadian journals.

...*"Mignon"* was produced at the Standard Theatre on Monday night by Maurice Grau's Opera Company. Paola-Marie appeared as *Mignon*, Mlle. Josephine Schaeffer as *Pheline*, Joseph Mauras as *Wilhelm Meister* and Alphonse Bernard as *Lothario*.

...Maurice Grau's French opera company appeared on Wednesday evening in a revival of Lecocq's favorite opera of *"Giroflé-Girofla."* The cast included Mlle. Paolo Marie, Felicie Delorme, Pauline Merle, Armand and MM. Tauffenberger, Nigri and Duplan.

...P. S. Gilmore paid a visit to Grammar School No. 42 on Monday, by invitation, to hear a thousand children sing his *"Columbia."* It was admirably rendered, both in unison and in duet form, and at the close the author acknowledged his gratification in words highly complimentary to teachers and children.

...The Emma Abbott Opera Company produced *"Lucia di Lammermoor"* at Jacksonville, Ill., on October 5, to a \$700 house. The young ladies of the Jacksonville Female

Academy sent Miss Abbott a bouquet of flowers, and that lady invited them to meet her on the stage after the opera. They went forty-seven strong.

...The De Montello Italian Operatic Concert Company arrived from Italy last week by the Anchor line steamer *Victoria*. The company consists of Sofia de Montello, soprano; Mlle. Chastel, mezzo soprano; Signor Stantini, tenor; Signor Castelli, basso, and Filoteo Greco, pianist. The company is brought to this country by Hugh Angier.

...Marie Pauline Mininger gave her first concert since her return from Europe at Chickering Hall on Thursday evening, assisted by Knudson Nilsson, tenor (first appearance in America), Carlos E. Hasselbrink, violin (first appearance in America); Adolph Unger, flute (of Schreiner's orchestra, first appearance in New York), and Gotthold Carlberg's grand orchestra.

...Theodore Thomas having been engaged as conductor of the Metropolitan Concert Hall, corner of Broadway and Forty-first street, entered into the discharge of his duties on Wednesday night. Tuesday and Thursday nights will be "extra nights," when classical, new or unfamiliar works will be rendered, and the price of admission will be 50 cents. On other nights the admission will be 25 cents.

...A private letter from the West, referring to Brignoli's new departure in the Emma Abbott English Opera Company, says: "He moves very gingerly among our consonants and diphthongs, not daring to travel trippingly on the tongue; but his enunciation is fairly distinct, and he astonishes even the old artists by the ready manner in which he has adapted himself to his new associations." The Abbott Company is doing well and moving southward, toward Louisiana and Texas.

...The opening lecture in the course before the Young Men's Hebrew Association was recently delivered by the Rev. Dr. De Sola Mendes, of the Forty-fourth Street Synagogue, upon *"Jewish Music."* The lecturer gave a history of the rise of the musical art, the influence of Jewish music on the music of the Church and the various influences which have modified the music of the synagogue. A number of illustrated pieces were rendered by a quartet, under the guidance of Prof. F. Brandeis, the well known composer and organist.

...*"La Fille du Tambour Major,"* Offenbach's enlivening opera, was presented for the first time in Brooklyn, Monday evening, at Haverly's Theatre, by Maurice Grau's French Opera Company. The house was about two-thirds filled, and was generous in the bestowal of applause. The sparkling music with which the work abounds was rendered in an admirable manner, and the *bonfide* artists who composed the cast had no cause to complain of the reception. The welcome given Mlle. Mary Albert and Mlle. Cecile Gregoire was most flattering, and encores were frequent.

...About \$35,000, half of the estimated expenses of the coming musical festival in this city, have already been subscribed. The arrangements for the festival are proceeding satisfactorily in the hands of Dr. Damrosch and the committees. The chorus comprises nearly twelve hundred carefully selected voices, and is divided into six sections, so as to facilitate the preliminary rehearsals. The Oratorio Society section of 400 meet at the hall of the Young Men's Christian Association. Another New York section of 200 meet at Trinity Chapel. The Newark section numbers 200, the Jersey City section 150, the Brooklyn section 150 and the Nyack (N. Y.) section 100. All have weekly rehearsals.

...Mme. Etelka Gerster Gardini made her first public appearance this season at the Philadelphia Academy of Music on Tuesday night. The occasion was a concert, in which Mme. Gerster, Mme. Swift, Mlle. Anna De Belocca and Signor Lazzarini sang, and Mmes. Correno and Sacconi performed on the piano and harp. The members of Her Majesty's Opera Company, accompanied by Colonel Mapleson and Signor Arditi, drew an audience that overflowed the Academy. Mme. Gerster was heard in the familiar aria, "Ah, non credea," from *"La Sonnambula,"* and a polka cantabile composed expressly for her by Arditi. The audience, which had gained admission at popular prices, demanded its dollar's worth, and the prima donna smilingly sang a second time after each solo. She was also heard in a pleasing trio with Mme. Swift and Mlle. Belocca.

...A grand opening concert was given in the new New Jersey Conservatory of Music, in the Music Hall, Orange, on Wednesday evening, October 6, in which the following well known artists took part: M. Louise Segur, soprano; Kate Gaddis, piano; J. P. Poznanski, violin; C. Werner, violoncello; E. Weiner, flute. The programme included Mendelssohn's C minor trio, op. 66, "O, Don Fatale," Verdi (Miss Segur); "Grande Valse de Concert, for piano, composed by Jos. Wieniawski; "Legende," for violin, Wieniawski, executed by Mr. Poznanski, all in the first part. In the second part were a Romance, Fisher, and one of Schubert's "Moments Musicaux," both performed by Mr. Werner on the violoncello; Vieuxtemps' "Les Arpées," for violin, with 'cello obligato, executed by Messrs. Poznanski and Werner; flute solo, by Eugene Weiner; song, "La Pesca" (serenade) Mattei, sung by Miss Segur; and to conclude with a grand duo for piano and violin on "Don Juan," by Wolff and Vieuxtemps, performed by Kate Gaddis and Mr. Poznanski. Miss Segur created a fine impression by her admirable singing, and was received with marked favor

by the large and cultivated audience. Mr. Poznanski played, as usual, like the true and refined artist that he is. The others performed their various parts with the *déclat* for which they are known.

...At ten o'clock on Tuesday forenoon a fire broke out in the Academy of Music, Chicago, the beautiful West Side theatre, on Halstead street, near Madison, and before the flames could be controlled the entire interior of the building was destroyed, leaving the walls standing. When the fire had been burning a little more than fifteen minutes a crash was heard, and a portion of the roof, on which were a number of firemen, fell in, creating terrible consternation. It was some minutes before the extent of the disaster was appreciated, and then the work of rescuing the unfortunate men began. It was found that some had saved themselves by clinging to the portion which had not fallen. Fire Marshal Williams was helped out of the main entrance staggering and bloody, but was without serious injury. Assistant Fire Marshal Perre was on the roof when it fell, and clung to a portion near the wall; but it gave way, and he fell, with others, clear to the bottom, breaking his right leg and receiving other injuries. The fire originated among the flies back of the stage and spread to the scenery and roof with incredible rapidity. The loss is \$46,000. This theatre was destroyed about three years ago, having been the leading place of amusement in Chicago after the great fire until the South Side theatres were rebuilt. Nearly \$20,000 were spent in redecorating it this summer. W. E. Emmet has been recently the lessee and manager.

...The Cincinnati Festival Association has issued the following circular: "The fifth festival of the Cincinnati Musical Festival Association will be held in Cincinnati in May, 1882, and, in pursuance of the policy adopted by it in connection with its last festival, the association offers a prize of \$1,000 for the most meritorious composition for chorus and orchestra, to be performed on that occasion. Competition shall be open to all citizens of the United States, irrespective of place of birth. The following distinguished authorities have kindly consented to act as judges in conjunction with Theodore Thomas, viz.: Herr Kapellmeister, Carl Reinecke, Leipzig; and M. Camille Saint-Saëns, Paris. Works offered for competition must not occupy more than one hour in performance. A full score, and piano score, accompanied by a sealed letter, must be placed in the hands of the committee on or before September 1, 1881, and should be addressed to 'Committee on Prize Composition, Musical Festival Association, Cincinnati, Ohio.' The scores must not contain the name of the author, but must bear a fictitious name: The accompanying sealed letter must bear the same fictitious name on the outside, and also a return address, and must contain within the name and address of the author. No letter will be opened until a decision has been reached awarding the prize, and then only the letter of the successful competitor. The other compositions and letters will be returned to the return address indorsed on the outside of the sealed envelope. The author of the prize composition shall own the copyright of his work, but the association shall have the right of performance at any and all times, and also of publishing such copies as it may require for its use free from copyright. The scores submitted of the successful composition shall belong to the association."

The Drum-Major.

IT so happens that the tambour-major is at present the cause of sharp criticism in the French War Department. The bureau, which prefers the utilitarian to the picturesque, having determined to abolish the drum in the French army, the question arose whether the drum-major must follow the instrument. The military authorities think he must, if indeed they have not already decided his fate. Journalists like Paul Foucher, of the *National*, came forward in energetic protest against what they consider a shabby and ill-advised economy. In support of their view they narrated some very remarkable stories of the wonderful services rendered in critical situations by a personage whom the bureaucrats blindly doom as more ornamental than useful. We are told, for instance, that during a disorderly rout and retreat Vinoy's corps, after one of the early battles of the Franco-Prussian war, the panic-struck soldiery ran rather than marched from Mézières in the Ardennes as far as Marbais in the Aisne. Broken in spirit, and spent by the hardships of the flight, "old soldiers fell on the road like worn-out horses. But the retreat had to be kept up without halt, for 30,000 Germans were at their heels. Then appeared the tambour-major, and wrought a miracle. M. Foucher, who was one of the fugitives, tells us: "Nothing kept up the spirit and hope of us youngsters but the bare sight of our unconquerable tambour-major. He strode at the head of the regiment like a living pillar. Even upon that endless stretch of road toward the Cathedral of Laon, upon its high rock, seems to be only a few perches distant, and ever proves to be some leagues further, our tambour-major never drooped. Marching ahead of us at the quickest, he kept merrily flinging up his hat high into the air, catching it again as it fell, so that its glimmered like a star among the green leaves overhead. While he kept up his hearty *jongleur* play, "the foe were busily firing" in the rear of the retreat; but the sight of the leader put new heart into the soldiery, and the end was the trusty shepherd, flourishing his pastoral crook as he brought his flock to their distant bivouac that night without losing a laggard or malingeringer.—*Tinsley's Magazine*.

FOREIGN NOTES.

...At Lyons the Theatre Bellecour is announced for sale at 100,000 francs.

...In Berlin street musicians are under license, so that there is very little street music.

...At the Politeama, Genova, "La Cesarina," new opera by Wolff, of Vienna, has been given with success.

...Another new opera has recently been completed, that by Spontrino, called "I Burgravi." The libretto is by Signor Fulgonio.

...According to the *Gaulois* Ponchielli's "La Gioconda" will be represented the coming winter season at the Queen's Theatre, London.

...Adelina Patti is to sing next week at a concert in Swansea, near her castle, for the benefit of the Welsh poor in her neighborhood.

...The *Pungolo* says that the new opera for Naples will be definitely "La Gioconda," for which the management has engaged Mariani-Masi.

...Giovanni Trojo, of Catanzaro, is compiling a biographical dictionary of the most notable Italian pianist-composers, both ancient and modern.

...At Marseilles a large theatre is in contemplation to contain 4,000 persons. There will be given in it popular concerts of classical and modern music.

...Reports from Lisbon state that the new performances of Mme. Essipoff have been true feasts to the Portuguese dilettanti. The five concerts she has given have been really a long series of ovations.

...M. Massenet, author of "La Vierge," has finished the score of "Hérodias," and has gone to Milan, where it will be put immediately in study, in order to be represented at La Scala the coming January.

...The Theatre An der Wien, of Vienna, was opened October 1 with the new opera, "Il fazzoletto di merletto della Regina" (The lace handkerchief of the Queen), by Johann Strauss, who will conduct it.

...The eminent master, Celega, has just finished an opera with the title of "Marino" or "The Poet of the Lake." The libretto is by Raffaele Paravicini. The valse, by the same author, "La Fanfulla," has become famous.

...At the Theatre Royal, Madrid, the coming season, there will be presented two new operas for those scenes: Gomez's "Il Guarany" and Wagner's "Lohengrin," in which the baritone, Kaschmann, appears as an unequalled *Telramondo*.

...The famous F. Florino intends to publish the letters of Bellini, on which account he requests all who possess letters of the great "catanese" to send them to him, or the autograph, which he will jealously preserve in the library of the Naples Conservatory, or at least a copy.

...The celebrated violinist Sarasate, being at Pamplona, was called by the populace on to the balcony of his house, and was begged to play a piece. Sarasate played to a large crowd a Spanish composition, which was, as may be imagined, received with immense applause.

...At Paris is announced the debut of a young niece of Boucher, the celebrated violinist, favorite of Napoleon I. This little girl must have inherited the talent of her grandfather. At only six years, at the "Concert Basselièvre," she will execute the Fantasia-capriccio by Vieuxtemps.

...For the Theatre Circo National, of Naples, the following artists have already been engaged: Soprano, Garulli-Formes; mezzo-soprano and contralto, Cestarelli, and the baritone Caltagirone. The director will be Signor Mugnone. The season will probably be inaugurated with "Dolores," by Anteri.

...The censor of the theatres of Varsavia has changed the title of two works. For that of "Wanda," composed by Doppler, he has substituted "The Slave in the Seraglio," and for that of the "Granduchessa di Gerolstein" he has given "Donna Juana." The changes with regard to the last named work do not stop at the title. The censor desired to change in many points the libretto, believing that he saw too open and lively allusions to the reign of Catherine II.

...In consequence of the very brilliant success of Coranar's "Creola" at Vicenza, Massenet has written the following cordial and kind letter to the composer: "Your new great success of 'La Creola' at Vicenza has only recently been brought to my notice. I offer you both hands with true affection, and express for you my sentiments of cordial and sincere admiration. Yours, heartily, J. MASSENET. P. S.—My best remembrances to Kaschmann and Petrovich, and all my heart, also, to the town of Vicenza, which so splendidly received me!! two years ago.

...Nearly all the English papers have praised the performance of "The Brook" except the *St. James' Gazette*, which says: "The advent of an American company, called Salisbury's Troubadours, to the Gaiety, last Saturday afternoon, cannot be considered a success, unless Mr. Hollingshead's theatre is intended for the future to compete more directly than it does with the music halls, of which it once was one. The Troubadours are vulgar, and their vulgarity is not redeemed by wit or humor. They appeared in a noisy musical farce called 'The Brook.'"

The Mapleson Opera Company.

THE arrival of the Mapleson opera company on October 2 was chronicled in last week's number of THE COURIER. The following interview with Colonel Mapleson touching several things about which the New York public wish to know is taken from the *World*:

"You haven't brought Nilsson," said the reporter.

"No. She absolutely refused to leave her husband, Mr. Rouzeaud, who is sick at Paris. That is the sole reason for her refusal to come. I had acceded to everything she stipulated for, but until her husband recovers she will remain with him."

"We have a very strong company this time," Colonel Mapleson continued. "In the way of heavy sopranos we have Montesini and Gianoli. Dr. Gardini, who has been searching for a long time for sopranos who can give such characters as *Lucretia* and *Semiramis*, declares that Montesini fills his expectation entirely and is a successor of Titieni. Grisi and Malibran. Montesini has been a pupil of Lamperti, but has studied in other schools as well. Gianoli has also been a pupil of Lamperti, but for a longer time, and he declares that she is the best of her sort that he has ever seen. Of tenors there are several in addition to our old favorite, Campanini. Ravelli has set London afire, and he has refused tempting offers from Madrid and from Cremona. Since Julini there has been nothing to approach him, and he is a Frenchman, too, and therefore can act as well as sing. He is a tenore-grazia and will not conflict at all with the other tenors. Campanini is coming back in the finest form. He has been taking electric and sulphur baths, and has drunk enough sulphur to carry him through 'Mefistofele.'"

"Gerster, of course," the Colonel continued smoothly, "will be the soprano, and has Gardini shown you the baby's picture? I think Mme. Gerster's middle notes and her upper notes are not so shrill. Valleria is the same willing creature that she always was. Bolto, the author of the new 'Mefistofele,' says she is to be the *Marguerite*. Mrs. Swift will be a great favorite. Mme. La Grange has had her for three months, and just before coming away I heard them sing in unison and it was grand. She has a repertory of eleven operas, and, singing in the Royal Albert Hall, in London, she could fill every corner of it. I have eleven Americans in my company now. Only a few weeks ago I engaged one from the Opera House, Paris. There was a priestess in 'Aida' who appears in the first act, you recall. I asked M. Von Corbeuil, the manager, who it was, and it turned out to be another American, Jennie Howe. Yes, the Van Zandts are mine, and next year the girl will come out; she is developing finely. Miss Cary has been living very quietly in her residence near the Arc-de-Triomphe. Ambrose Thomas would give anything to keep her. Little Belocca is charming, always studying, and in 'Carmen' she is going to make a great hit. Among the basses Novara is the real *Mefistofele*."

"Is not Nanetti the London favorite?" the reporter put in. "Oh, Novara is far better than Nanetti," responded the Colonel airily. "It would not do to mention them together. He is the original of the character in Italy. Then there is Ordinas, about whom poor Mr. Gye and I had our contention. Monti is a rising man, and Corsini is the prince of buffos. Among the new operas Gerster has been studying are 'Linda,' 'Martha,' 'Ophelia,' and 'Lohengrin.' It is odd about 'Lohengrin,' and it's no wonder that people call it the 'music of the future.' When Richter, Wagner's representative interpreter, came to us, we had eleven band rehearsals, and in the first three Richter, who conducted, discovered no less than 1,500 false notes. There he sat in a box while Arditi led, and now the scores are perfected. But we were a long time making 'music of the future' a by-word by misinterpretation. Now you will hear the real 'Lohengrin.' Mme. Sacconi, our harpist, plays an obligato before the rising of the curtain in 'Lohengrin' which will be sure to meet with great popular favor. I hope we may have no more trouble with the orchestra, and I guess that is all right now. Zorini is to be the chorus master. He gave up a life position to come here, and he will establish classes and make chorus singing something of a profession."

...The summer nights concerts, says the *Herald*, so successfully inaugurated by Rudolph Aronson at the Metropolitan Concert Hall, ended last Tuesday evening. The programme was one of the best that he has ever given to the public, and included some seventeen numbers selected from the works of favorite composers, among them being themes by Strauss, Nicolai, Saint-Saens, Suppe, Schubert, Verdi, Berlioz, Wagner, Abt, Boccherini, Jullien and Bishop. Levy, the cornet soloist, added likewise to the entertainment of the evening by his rendition of the "Sweet Sixteen" waltz, composed by Mr. Aronson. It is to the gentleman last named that the public are largely indebted for the erection of the beautiful hall that ornaments this portion of the city, and for the musical attractions that have been presented within it during one hundred and fifty concerts. Upward of two hundred thousand persons have attended the performances and enjoyed the interpretation by his admirable orchestra of both the light and classical music of the masters of melody, and in surrendering his baton for a time it must be with a feeling of profound satisfaction that he has so faithfully served the public.

SOCK AND BUSKIN.

...John McCullough is doing a splendid business in Chicago.

...Mr. and Mrs. Kendal have had a highly successful English provincial tour.

...Our First Families," at Daly's Theatre, began its fourth week on Wednesday.

...As You Like It," at Wallack's Theatre, will shortly be displaced by other novelties.

...Mr. and Mrs. Knight end their engagement at the Grand Opera House this week.

...A Baffled Beauty," at Abbey's Park Theatre, draws well, notwithstanding adverse criticisms.

...The Duke's Motto" will be performed during the week at Haverly's Niblo's Garden Theatre.

...Deacon Crankett's" engagement at the Union Square Theatre has been extended to include this week.

...All the Rage" was given at Jacksonville, Ill., October 12, and John T. Raymond is booked for the same place on October 20.

...One Hundred Wives," a new American play, will be produced at Mrs. Drew's Arch Street Theatre, Philadelphia, on October 18.

...The play of "The White Cloak," written by Prince George of Prussia, has been translated into Italian, and will be brought out by Mme. Ristori.

...The offer of \$30,000 from Mr. Haverly for the right to play "Deacon Crankett" in the United States was rejected by Meade & Maginley without hesitation.

...An American Girl" entered on the fourth week of its career at the Fifth Avenue Theatre on Monday evening. Miss Davenport's original season of four weeks has been extended to six.

...The Bijou Opera House was closed on Monday and Tuesday evenings, and reopened on Wednesday evening by Kate Claxton and Charles Stevenson in Boucicault's drama, "The Snow Flower."

...Sarah Bernhardt continues to win fame and francs in France and Switzerland. At Bordeaux and Nantes the average nightly receipts amounted to \$2,000. At Geneva \$240 was offered and refused for a single box, and a son of the ex-Khedive of Egypt offered \$400 for an *avant-scène*, but failed to obtain it.

...The stone which covers the grave of Miss Neilson in Brompton Cemetery has already been surrounded by flowering plants and covered with wreaths and immortelles, placed there by the hands of loving and affectionate admirers. At the head, pending the completion of a suitable monument, stands a simple white wooden cross bearing only the word "Neilson."

...Steele Mackaye succeeded Mr. Couldock as *Dunstan Kirke* in "Hazel Kirke," at the Madison Square Theatre on Monday night. Mr. Couldock is to travel with a newly formed "Hazel Kirke" Company. At the 250th performance of "Hazel Kirke," on Friday night, each person in the audience was presented with a pretty little book, composed of sketches of scenes and characters in the play.

...Miss Nina Boucicault will, according to an English paper, enter the dramatic profession two years from now, when she will be sixteen years of age. She is a born sourette. And Sothorn's only daughter, Miss Eve Sothorn, a lovely girl with the advantages of abundant fair hair, blue eyes and classic features, has decided, says the same authority, to become an actress. She will appear first in the provinces, making her debut as *Moya*, in "The Shaughraun."

...The Milanese Congress of sacred music held six meetings during its recent assemblage in Milan. The first conference was presided over by the delegate of the Archbishop of Milan. During the session various letters were read from Italian bishops and archbishops which indorsed all the reforms proposed by the congress; after which the nomination of the general president of the Italian Association of St. Cecilia was taken up, and the Abbot Amelli, promoter of the congress, was re-elected. At the second conference reports were read on the general movement of the restoration of sacred music in various Italian dioceses. In the third conference reference was made to the reform of the organ in Italian churches. The report about such reform was read by the advocate Remondini of Genova. At the fourth conference were laid the foundations of a Gregorian chapel, which will be founded in Rome next November. The fifth conference was the most important in its scope. Music prescribed, permitted, tolerated and prohibited in church was subject to discussion, and these four divisions had reference to canto firms, to music of the *Palestrina* genre, to modern music, but which has a truly sentimental and religious character, and to theatrical and worldly music that ought not to be performed in church, conformable to the decisions of the Council of Trent. In the sixth and last conference the matter discussed in the preceding ones was abridged, and decided that the periodical *La Musica Sacra*, published by the Abbot Amelli, be the organ of the association, many votes being given. The Congress closed with a direction to Pope Leo XIII., that was signed by all present.

The Musical Courier.

A WEEKLY PAPER

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WILLIAM E. NICKERSON - - - - - EDITOR.

BUSINESS in the piano, organ and musical instrument trades continues to be very satisfactory. As to the organ trade, not only is the home demand unprecedentedly large, but the export demand is increasing also from month to month. In the piano trade there is no rush such as at this time last year, but there is a steady, healthy demand both in the wholesale and retail branches, and there is a general feeling that as soon as the prevailing election excitement subsides a great increase of trade will take place.

THE leg carvers' strike is practically over, all of the manufacturers except one or two having given the advance demanded. But the advantage gained by the workmen is not so substantial as it appears, for an immediate result of the strike is that several manufacturers are preparing to have their piano legs made outside of New York city. Two further results will follow. The manufacturers will save money, and many leg carvers here will find themselves without a job, and then wish they had left well enough alone.

ON THE BOARDS.

"**CINDERELLA**," rearranged by Max Maretzek and amplified by the introduction of recently popularized songs and airs, was produced at Booth's Theatre by Henry C. Jarrett's combination on Monday evening. A large audience greeted the opera and seemed to be thoroughly entertained by its musical qualities and spectacular effects. Annie Shaffer made a very acceptable *Cinderella*, and despite very evident nervousness was quite effective in her opening solo, "Once a king there chanced to be." Catherine Lewis acted well as *Prince Paragon*, but her singing was defective. Jennie Hughes and Elma Delaro, as the haughty sisters, were not as good as they might have been. Mr. Seymour as the Baron and Mark Smith as the valet were capital in the comic duet, "Sir, a secret;" the chorus was good, and Lizzie Sims, a danseuse from the London Alhambra, made a hit by her excellent dancing.

The production of "The Snow Flower," by Kate Claxton, at the Bijou Opera House, on Thursday night, recalls the presentation at Niblo's Garden, twenty-two years ago, of Boucicault's drama, "Pauvrete," of which this is a revival under a new name. Then, Dion Boucicault, Agnes Robertson (Mrs. Boucicault), Ada Clifton, Mrs. Pope and "Dolly" Davenport appeared in different rôles. On Thursday night last, Kate Claxton, Margaret Cone, Miss Pike, and Messrs. Owens, Stevenson and Arnott made up the cast. The play has been remodeled by Mr. Bouci-

cault expressly for Miss Claxton, who, as *Pauvrete*, achieved a genuine success.

W. E. Sheridan is giving this week a very praiseworthy impersonation of *Captain Henri de Layardere*, in "The Duke's Motto," at Haverly's Niblo's Garden Theatre. He is also well supported by M. W. Fiske, (who made a good *Peyrolles*), W. H. Lytell, George F. Devere, Mrs. Sherwood, Mrs. Prior and Blanche Mortimer.

THOMAS AT THE METROPOLITAN.

THE grand opening concert of the Theodore Thomas series at the Metropolitan Concert Hall was given on Thursday evening to a large and critical audience. The programme was most excellent, both as regards its variety and the character of the works embraced in it, and the rendition left nothing to be desired. Prolonged applause emphasized the conclusion of each number, and, but for Mr. Thomas' sturdy refusal to be encored, the performance must have been extended past midnight. All of the qualities that distinguish Mr. Thomas as a conductor, perfect control of his orchestra, careful and expressive interpretation of the thoughts of the composer, and a bearing at once both graceful and commanding, shone to excellent advantage. His control of the orchestra was especially noticeable in the larghetto from the Second Symphony of Beethoven, which was exquisitely rendered, and also in the symphonic poem from Saint-Saëns' "Danse Macabre." There were several new pieces on the programme, the most inspiring of which was "Scenes Napolitaines," by Massenet. The remainder of the programme was made up of works by Wagner, Mendelssohn, Brahms, G. Salvayre, Rubenstein, Morley and Strauss.

During the performance the discovery of an incipient fire came very near giving rise to a panic, but the admirable coolness of Mr. Thomas, who kept his orchestra to its work as steadily as if nothing had happened, and the prompt use of a fire extinguisher averted a calamity.

The Defects of the English Patent Law.

REFERRING to the Patent Office report for the past year, a firm of patent agents have drawn a comparison of the working of our office with that of our great manufacturing rival, the United States. Our office yields, as set forth in the report, an annual surplus of some £145,000, and this is borne by about 3,400 patentees (1,800 applicants not having proceeded) and by the trade marks and designs registry. In return for this large contribution to the revenue of the country by inventors—a notoriously impecunious class—the office gives nothing like an approved property, leaving to the inventor the further expense of searching for novelty, and will grant patents for a similar invention to as many applicants as choose to pay the fees.

Turning to the United States, we find a surplus of about £31,000, borne by some 20,000 applicants (12,400 patents being granted). The comparison thus teaches us that our rivals are acquiring inventions (certified by experienced experts to be novel and useful) at the rate of over 12,000 annually, while our own office seals during the same time only 3,000 to 4,000 patents, many of which are utterly valueless both as regards validity and utility. These figures speak strongly, and in face of them we cannot longer wonder at the rapid advance of our rivals and the comparative stagnation of our own industries. The paltry revenue we exact from the inventor is there realized to a much greater extent through increased production, and, therefore, revenue, of the country at large, and the mass pay imperceptibly what with ourselves appears an extortion from individuals. The spirit in which the inventor is regarded in the United States is well evinced by the following extract from their Commissioner's report, who considers that "the constitutional provision which confers upon Congress power 'to promote the progress of science and useful arts by securing for limited periods to authors and inventors the exclusive right to their respective writings and discoveries,' evidently imports, not that inventors are hated monopolists to be taxed by the government, but that they are public benefactors to be encouraged and rewarded." That this is the true theory the patent system during the past century abundantly proves. This being the constitutional and manifestly the just theory of the relation of the inventors to the public, it is alike unconstitutional and unjust to maintain in its present condition the legislation affecting inventors, by imposing upon them the special tax which amounted to the surplus named. It is a fact that English inventors have to pay £175 for a patent lasting fourteen years. In the United States the patent would cost £7 and would last seventeen years.—*London and Provincial Music Trades Review*.

NOTES AND ACTIONS.

....Business with Billings & Co. is very satisfactory.
....Edmund Cluett, of Troy, was in New York on Thursday.
....Fred. H. Cluett, of Albany and Troy, was in this city on Wednesday.
....Charles Kuhn, of Kuhn & Co., Buffalo, arrived in New York on Wednesday to stay several days.
....William Steinway is recovering rapidly. He was able to leave his bed for the first time on Sunday.
....J. H. Thomas, of Thomas Brothers, Catskill, N. Y., was at J. P. Hale's, in this city, on Thursday.
....M. Steineret, of New Haven and Providence, made one of his frequent and flying visits here on Wednesday.
....L. A. Baker, music dealer, of Lansing, Mich., has formed a copartnership under the style of Lansing & Thayer.
....Sohmer & Co. shipped a number of pianos this week to a new representative of theirs in Detroit, F. J. Schwanovsky.
....Samuel Nordheimer, of Toronto and Montreal, Can., was in New York for several days preceding the middle of the week.
....M. Sonnenberg, of B. Shoninger & Co., organ manufacturers, of New Haven, Conn., was at Weber's in this city on Saturday.
....Ira N. Goff, Sohmer's agent in Providence, R. I., who, by the way, has been very successful with the Sohmer upright, was in New York on Wednesday.
....Hardman, Dowling & Peck have acceded to the demands of their striking leg carvers and all of the latter, except two or three, have returned to work.
....Roe Stephens, of Detroit, Mich., sold a Weber grand piano by telephone one day last week. The purchaser was C. C. Bowen, of 1,095 Woodward avenue in that city.
....H. Slack, with George Hall, of Cleveland, O., stopped in New York on Thursday on his way home from Boston. Mr. Hall, who arrived here last week, is still in the city.
....C. D. Pease & Co. are making arrangements to render themselves independent of the leg carvers by getting their legs from the East. They are making about forty-eight pianos a week, and their orders just about take up this number.
....The Sohmer piano which disappeared through the intervention of Mrs. Ellen Peck, has been recovered, as also a Weber piano, similarly lost sight of. Both pianos, by some unexplained process, found their way into the hands of the cartman of a piano firm on Fifth avenue.
....A piano recital was given at the warerooms of C. J. Whitney & Co., in Detroit, Mich., on October 6, by Edmund S. Mattoon. The recital comprised selections from the works of Mozart, Handel, Sebastian, Bach, Beethoven and others. David Birnberg, the young violinist of Detroit, assisted.
....The Henry F. Miller piano is becoming more popular than ever as a concert instrument. It was used on October 7 in Annie Louise Cary's concert at Cambridge, Mass.; on October 5 at the second anniversary of the Young Men's Christian Association of the North Presbyterian Church, Sixth street, Philadelphia; on October 5 at the opening entertainment of the Roberts Lyceum course in Boston, at which Annie Louise Cary, Fanny Kellogg, and other celebrities appeared, and it will also be used on October 16 at the public rehearsal of the pupils of Alfred Arthur and W. B. Colson, Jr., in Cleveland, Ohio.

Elasticity of Metals.

THE elasticity of metals is very well shown by their resistance to extension and their tendency to return or contract to their original length. Thus, if wires of different metals be suspended by one end and weights attached to the other end, they will be stretched in various degrees and, if the weights be not too great, contract to their original lengths on the weights being removed. Investigations conducted in this manner have proved that all metals are possessed of elasticity to some extent. Iron and steel, for instance, will return to their original length after very considerable stretching, while lead, on the other hand, only exhibits this property within very narrow limits.

There is yet another form in which elasticity may manifest itself in cords and wires. If we fix firmly one end of a wire or cord, and twist the other round and round as we would turn a screw, the wire or cord on being released will untwist itself again. This is called "the elasticity of torsion." Now, if we firmly fix a wire or cord at both ends, and draw it by the middle of its length to one side, we can easily see that we stretch it or make it longer, so that when we release it again it returns to its original length by virtue of its elasticity contracting it; and further, when we release such a cord, wire, or a bent bow, none of them returns at once to its original position or form, but vibrates from one side to the other of that position before coming to rest, much in the manner of a pendulum swinging backwards and forwards. Now, as our musical stringed instruments depend on this vibratory action of wires for their efficiency, we see that the same property of matter which gives to the arrow its flight gives to us the sweet music of the harp or the piano.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

W. A. Pond & Co., New York City.

1. Two Letters (song).....A. H. Pease.
2. The Old Love and the New.....F. Musgrave.
3. Chantilly, valse.....Waldteufel.
4. Gertraude Waltzes.....Thomas Baker.

No. 1.—Although exceedingly well written and designed, the music leaves an impression of weakness. It is not equal to other songs by the same well known pianist and composer. A good mezzo-soprano voice, expressive and dramatic, is required to render this song well and to make with it any kind of effect. Some parts are a trifle commonplace. Compass, D flat to A flat—a twelfth.

No. 2.—Rather weak even for a ballad. The music lacks variety both as regards melody and harmony. It is scarcely likely to become popular. Compass, C to F—an eleventh.

No. 3.—A very good set of waltzes, which are as effective as interesting. Nos. 2 and 3 will please the most, although No. 1 opens well. They can be recommended to those who do not as yet know them.

No. 4.—A set of waltzes showing a good deal of talent on the part of the composer. The introduction is nicely written and the subjects of the waltzes are melodious and broader than usual. Altogether they are much more effective than nine out of ten of such things published. The third waltz is particularly good.

Ed. Schuberth & Co., New York City.

1. Not I, Sweet Soul, Not I (song).....Auguste Mignon.
2. Hush! (song)....." "
3. The Ideal Land (song).....Anger Hamerik.
4. Baby Polka (piano).....R. Hial.
5. Valse des Dames (piano duet).....R. Joseffy.
6. Impromptu (piano).....H. Schönfeld.
7. Etude (piano)....." "

No. 1.—Nicely written, though lacking in variety. It proves the composer to have a good technical knowledge of harmony with judgment to use it intelligently. The ideas, if not original, are presented in an interesting manner. Singers will be generally pleased with it. Compass, B flat below the staff to E flat, fourth space—an eleventh.

No. 2.—Equally well written as the foregoing song, but showing still the same fault—want of variety. A good contralto voice can make it effective if not impressive. It can be recommended to good vocalists. Compass, C to F flat—a minor eleventh.

No. 3.—Very beautifully written. The plan of the song is well laid out and exhibits thought and skill. The opening theme is the least original part of the work. The concluding *andante sostenuto* of the song is delicate and chaste. It appeals to the best class of singers, and requires poetical insight to interpret it properly. It will command a good sale, for the composer is thoroughly well known in this country. Compass, B natural below the staff to G above—a minor thirteenth.

No. 4.—One of the most successful pieces by this now very popular composer and conductor. It has been exceedingly well received by the general public, which insists upon its repetition every time it is performed. Already the sale bids fair to be a very large one. Everybody interested in dance music should send for a copy of this polka and be made proportionately happy. The baby-cries and spunk introduced into the orchestral performance are absurd but very amusing, and suitable to the character of the piece.

No. 5.—This piece has been reviewed twice before in these columns; first, as it was written and published originally; secondly, as it appeared in a simplified edition. Now we have to chronicle its appearance in duet form, which will enhance its sale to a great degree. The subjects are very melodious and taking, as was said before, and cannot fail to please everyone. The duet edition is only ordinarily difficult. Every pianist should have a copy.

No. 6.—Quite Mendelssohnian in style and general character. The accompaniment is made up of exactly the same figure as that found in Mendelssohn's 37th song without word, in F, which begins the 7th book. Thus the piece has very little originality but evidently exhibits a musician's hand. It can be given to pupils having average technique.

No. 7.—Altogether superior to the impromptu. It displays more inventive skill, and, with the exception of one or two passages, is admirably written. The chief subject is well developed, which gives a oneness to the study not very common in works of the same scope and character. Well rendered, it cannot but produce a fine effect.

O. Ditson & Co., New York.

1. The Dying Nun (song).....Louie Brewster.
2. My Angel Nina (song and chorus).....C. Everest.
3. I Will Follow Thee (song).....Suppe.
4. Hove Waltz (piano).....Sarah Bigelow.
5. Third Polka (piano).....V. Wallace.
6. Boston Grand Anniversary March (piano).....J. D. Jones.

No. 1.—The title page is formidable. The music is too weak for utterance.

No. 2.—Better really than most pieces of its class. It is generally correct and tuneful. The proofs have been carefully read.

No. 3.—Quite pretty, but quite weak. It makes a good solfeggio exercise for a mezzo-soprano. This selection forms one of the numbers of the opera "Boccaccio." Compass, A flat below the staff to A flat above—just two complete octaves.

No. 4.—Must be the first work of an amateur. It will, no doubt, please the composer's friends.

No. 5.—Very pretty music, easily arranged, by Ch. Tourville. Everybody will like it.

No. 6.—For the class of pieces to which it belongs this is a very good march, at least displaying a certain familiarity with harmony. The subjects are fair and rather effective.

New Books.

Music and Musicians. Essays and Criticisms, by Robert Schumann. Translated, edited, and annotated by FANNY RAYMOND RITTER. Second Series. Edward Schuberth & Co., New York.

This collection of Schumann's literary labors will prove very interesting to those who admire the productions of this admirable composer and critic, besides being welcome to every one that has musical taste. The first volume has had a large sale, and has made for the authoress a name both in England and this country. The translations are vigorous and clear, and the exact sense of the original, as far as possible, has been preserved. The contents of the volume before us are varied, the works being treated of including operas, oratorios, symphonies, overtures, piano concertos, songs, chamber music (duets, trios, quartets, septets and sonatas), piano studies, rondos for piano, fantasia, caprices, &c., for piano, variations for piano, &c. The composers discussed are numerous; but the chief ones are the following:

J. P. C. Hartman (author of the Danish opera in three acts, "The Raven"), C. G. Reissiger, Heinrich Esser, F. Hiller (review of his oratorio, "The Destruction of Jerusalem"), Ed. Sobolewsky, F. Lachner, C. G. Müller, J. W. Kalliwoda, J. Moscheles, H. Marschner, H. Berlioz, P. Linpaintner, J. Rietz, A. Hesse, W. S. Bennett, T. Doehler, S. Thalberg, H. Herz, F. Kalkbrenner, F. Ries, F. Mendelssohn, J. N. Hummel, Aloys Schmidt, C. Loewe, T. Kirchner, F. Küchen, H. Hauptmann, F. Chopin, A. Thomas, A. Fesca, L. Spohr, L. Fuchs, L. Cherubini, F. Schubert, J. P. Pixio, A. Drey-schock, C. V. Alkan, W. Henselt, T. Kullak, E. Wolff, S. Heller, G. Benedict, C. M. Weber, C. Czerny, H. Bertini, H. Cramer, E. Prudent, C. Haslinger, G. A. Osborne, X. Chwatal, W. Taubert, &c. The great master's opinions upon the productions of all these writers are not only of great importance in themselves, as showing what one great mind thought of other great minds; but, reflecting the mental acumen of the great writer and composer, give also a clearer idea of his broad character and cordial appreciation of his contemporaries. With regard to this he stands in complete contrast to Wagner, who, in his writings, does not speak very favorably of anybody. No more need be added to the foregoing remarks in order to create an interest in the new work under consideration, and, therefore, with a tribute of well deserved praise to Mrs. Fanny Raymond Ritter for her admirable translation, and a hearty wish for the success of her valuable labors, all interested in music are recommended to procure a copy from the publishers.

...The twenty-fifth series of Saturday concerts at the Crystal Palace, London, which commenced on the 9th inst., includes the following works, performed for the first time: Raff's Symphony, "Summer," Bizet's "Roma," Suite for Orchestra; Sullivan's new Cantata, "The Martyr of Antioch" (conducted by the composer); Liszt's Symphonic Poem, "The Ideal;" Goetz's Pianoforte Concerto in B flat; Bandini's Symphony (for which the first prize was adjudged out of ninety-two compositions, at Turin, July, 1880); Smetana's Symphonic Poem, "My Fatherland;" T. Wingham's Festival Overture, "Mors janua vitæ;" Airs de Ballet, from Ponchielli's "Le due Gemelle;" Hofmann's "Zweigespräch" and "Carnaval," from "Italian Love Stories;" H. Gadsby's new dramatic Cantata, "Columbus;" W. Macfarren's Overture, "Hero and Leander;" Saint Saëns' Overture to the "Yellow Princess;" A. C. MacKenzie's "Burns," a Scottish Fantasia for Orchestra; Schubert's Symphony in D, and Overture, "The Devil's Country House;" Cherubini's Scherzo for strings; Mozart's Serenade for strings (1787). It is also hoped to produce a manuscript symphony by the late Sir W. Sterndale Bennett. The works of Beethoven, Haydn, Mozart, Weber, Spohr, Schubert, Mendelssohn, Schumann, Wagner, Brahms &c., are, as usual, amply represented in the programmes. Amongst the artists who will appear may be mentioned: Instrumentalists—Madame Montigny Rémaury, Miss Janotha Charles Hallé, Ernst Frank, Oscar Beringer, Herr Joachim Ludwig Strauss, Mr. Sutton (first appearance), Robert Hausmann, Heinrich Barth and Eugene D'Albert (Queen's Scholar, National Training School for Music). Vocalists—Mrs. Os-good, Mrs. Barton (her first appearance), Louise Pyk (her first appearance), Madame Koch Bossenberger (her first appearance), Mr. Santley, Edward Lloyd and Herbert Reeves. Arrangements are pending with Madame Schumann (in the event of her going to England), Madame Essipoff, Mary Krebs and Signor Sarasate.

...Somebody has computed that there are in the United States 380 theatres and 120 concert halls, 150 regular travelling companies, 50 variety companies, 68 companies formed to support stars, and 7 resident stock companies.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...The new organ of St. Michael's Catholic Cathedral, Toronto, was blessed by the Archbishop, last Sunday, October 3.

... "Les palmes académiques" have been granted to Eugène Gigout, organist of St. Augustin and professor in the Paris Religious Music School.

...At Bouctouche, N. B., an interesting sacred concert took place on the occasion of the inauguration of the new organ erected in the church of this parish.

...Alcibiade Bêlque, heretofore of St. Hyacinthe, and ex-pupil of the Royal Conservatory, Liège, Belgium, has been appointed organist and director of the choir of the Catholic church, Lewiston, Me.

...Casavant Brothers have recently built an organ for the Church of Notre-Dame de Lourdes, Montreal, which has two claviers and sixteen stops. It is worth about \$1,800. It will be opened towards All Saints' Day.

...Le Canada Musical for October says: "There is in Canada very little encouragement for earnest musicians, and still less, if it is possible, for singers possessing more than average voices." If this is the state of things over the border with regard to singers, there cannot be the slightest doubt that organists receive no more encouragement. For the general public will listen to only tolerable singing, but shun good organ-playing as a bore. Thus the musical taste of the Canadians must be rather poor if they offer no inducements to singers "of more than ordinary ability."

...Evidently Altoona, Pa., is a good town for organ builders to keep out of—at least, Carl Barckhoff, the organ builder, of Pittsburg, thinks so, and has good grounds for so thinking. Mr. Barckhoff has had an offer from the First Presbyterian Church, Altoona, for his organ now at the Pittsburg Exposition. To satisfy himself regarding the measure, &c., of the building, Mr. B. recently visited Altoona, met the treasurer of the church, and talked over the matter. He made no sale, and did not go to Altoona, he states, for the purpose of effecting a sale. Imagine his disgust when informed that in selling merchandise without a license he had violated an Altoona ordinance and must pay \$10 fine or be detained. Mr. Barckhoff paid the \$10 under protest and received Mayor W. S. Howard's receipt. This document simply sets forth the fact that his honor had received \$10 penalty for violation of "Ordinance No. 40." This little slip of paper Mr. Barckhoff prizes as a memento of his pleasant reception at Altoona, and exhibits it as a warning to others who might talk business at that place.

...It seems as if the organ either deeply touched the feelings of those who listened to it or created a decided dislike in their minds, and this according to how it is played upon. One, not only understanding the resources of the instrument, but having also the gift of improvisation, can produce effects which will stir the deepest emotions; whilst another, with perhaps a greater technical skill, will leave his hearers in a state of utter indifference, except in so far as an involuntary desire for him to stop is felt. Mechanical organists are worse than mechanical pianists, for the organ is a dull instrument unless handled in almost an inspired manner. That only few organists treat their instrument in any other way than as a mere machine is evident enough to anybody who is capable of judging of the efforts made, and who has had the opportunity of hearing a great number of players of all degrees of excellence. As "dullness" is often, however, confounded with "devotion" by a numerous class of persons, as narrow in their religion as in their general knowledge, cheap and inferior players are as well thought of as those possessing the highest gifts.

...The organ recently finished by S. R. Warren & Co., for St. Michael's R. C. Cathedral, Toronto, is the second largest in the city, and cost \$10,000. The case is of ash, trimmed with walnut, and the pipes are painted in gray and gold, and blue and gold. The organ gallery had to be enlarged to accommodate the instrument, it having a frontage of 16 ft. by 25 ft. deep. It has three manuals and forty-one speaking stops, besides six mechanical registers. The tone is of fine quality and free from all metallic *timbre* which characterizes so many organs. The reed stops are beautifully voiced, and the vox humana, which is enclosed in a separate swell, is particularly effective. The great manual contains a double open diapason, 16 ft.; open diapason, dolce, doppel flute, gamba, and trumpet, all of 8 ft.; boehm flute, principal, and clarion, 4 ft.; 12th, 15th, sesquialtra (3 ranks), and mixture (5 ranks), besides a set of bells. The swell organ has a bourdon throughout, and clarinet (to tenor C), both of 16 ft.; open diapason, stopped diapason, viol di gamba, horn, oboe, and vox humana, all 8 ft.; traverse flute, octave, fagura and clarion, 4 ft.; and 15th, 2 ft. The choir manual possesses no 16 ft., but has five 8 ft.s.: geigen principal, dulciana, gedact flute, cor anglais, and hautbois (French); three 4 ft.s.: flute d'amour, harmonic flute, and violins; and one 2 ft., a piccolo. The pedal organ contains three 16 ft.s.: double open diapason, double dulciana, and contra posauone, and one 8 ft., a violoncello. The mechanical registers are swell to great coupler, swell to pedal do., swell to choir do., tremolo to swell, great to pedal, choir to pedal and bellows signal. There are three combination pedals to the great organ, and three to the swell organ.

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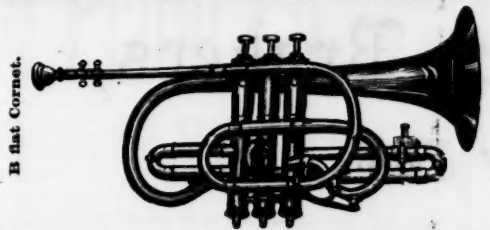
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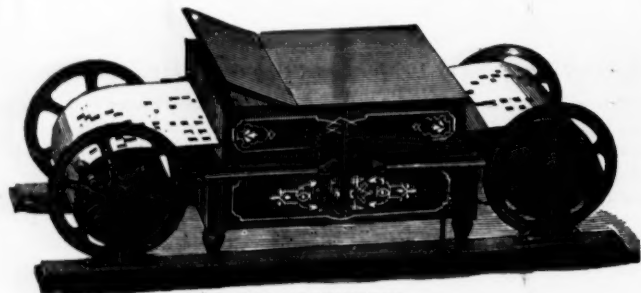
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